

STAGE
SCREEN

PRICE 10 CENTS

RADIO
MUSIC

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

Vol. XI

Entered as Second Class Matter, April 29, 1927, at Post-office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, April 19, 1930

Published Every Saturday at 800-801 Warner Bros. Downtown Building, 401 West Seventh St., Los Angeles, Calif.

No. 16

BIG INTERESTS PLAN TELEVISION THEATRES

LEGIT PLANS LIVENING UP LOCAL STAGE

An awakening in legitimate stage ventures looms with the passing of the Lenten season, with many new shows in production or promotion.

The "Criminal Code" production built here, due to open at the Geary, San Francisco, and then return to the Belasco, is slated to be followed by "Caprice" with Fay Bainter.

George Fawcett is expected to revive "The Great John Ganton," the Arthur Jerome Eddy play in which he starred in New York fifteen years ago. While this is not yet definitely set it is under discussion, and if it goes into production the plan is to set a couple of Hollywood scenario writers at work to revamp the play to conform to the modern form. This would be the veteran actor's first stage appearance in many years.

At the Majestic, Lillian Albertson's revival of the operetta "Student Prince" may possibly be followed by a dramatic production. This, also, is in the discussion stage, and no decision is expected until after the "Prince" has opened, which is dated for April 24.

"For Cryin' Out Loud" is all set for an opening at the Egan April 21. This is a Cornish and Brown production and is expected to run three or four weeks.

Arthur Greville Collins and Noel Madison, director and star respectively of the recent production of "Rope's End" at the Vine Street, are reported to be planning a new production and are now looking over the available downtown houses. Their choice may possibly center on the Figueroa Playhouse, although nothing definite has yet been decided.

"The Subway Express" is also under consideration for local production by the producers of the current New York presentation. This has been mentioned as a likely prospect to follow "Rah, Rah, Daze" at the Mason. No closing date for the latter show has yet been set.

After the close of "Philadelphia" at the Vine Street, the Dudley Ayres production of "Among the

(Continued on Page 2)



SID GOLD and DON RAYE

— in —

"Tap-ics of the Day"

OFFER A LAUGH DANCE CONVERSATION

Week of April 16

HENRY BELLIT, Representative

RKO THEATRE

LOS ANGELES

PUBLIC MUST PAY FOR NEW AIR FEATURES

Big Business, watching its scientists in the research laboratories, foresees an early solution of puzzling television problems. With the solution, it is predicted, will come the television theatre.

The tremendous struggle for the Fox film and theatre interests, it was asserted, was motivated by the impending sensational upheaval predicted for the introduction of television, and not by any desire of Wall Street to enter the motion picture production business.

Control Planned

Television, according to definite and exclusive information, is not to be permitted to leap out of hand by the big interests as did radio.

Television will be made to pay its way, competing when perfected with the present legitimate stage and the talking pictures as leading entertainment purveyor to the masses.

This is no guessing contest solution but the definite scheme of big business groups, representing great electrical concerns, financial institutions and powerful theatre chain operators.

Upheaval Due

From the production studios of Hollywood and New York to the tremendous theatre chain facilities operating under the trade-marks of Fox, Paramount-Publix, Warner Bros. and R-K-O, must be broadcast the entertainment of the future, for unless the solution of handling and controlling television is put into operation, Big Business faces a depreciation in its great land, building and equipment holdings far greater than the financial burdens imposed by the transfer from silent to talkie methods and more sudden than the decline of the speaking stage, and almost inconceivable in its economic effects.

It is recognized that television cannot be withheld for long, and if television were to be unleashed as was radio, thrown on the air for he who possesses a rented, borrowed or owned radio set to receive, the theatre industry must inevitably suffer.

If it were made available to all
(Continued on Page 2)

YOU'LL SEE IT IN FACTS

NEW PROCESS SLASHES COST

BIG INTERESTS PLAN TELEVISION THEATRE NO FREE BROADCAST

(Continued from Page 1)

broadcasters, hundreds of theatres would be forced into darkness, transforming to worthless paper the securities of the theatrical industry and making radio-television the undisputed, preeminent entertainment medium.

Methods Perfected

An English method of broadcasting television has been a practical fact for some time. American methods, designed in the research laboratories of the big interests, have been developed along different principles to avoid the necessity for paying royalties to foreign inventors, and also, it is claimed, made as complicated as possible in order to keep its operation under the control of the major leaguers.

The A. T. & T. method is now completed to the point of practical demonstration, and the General Electric is said to be perfected to the point of getting it into the tube of the receiving equipment. But matters have been complicated by a German inventor who, it is revealed, has reduced the American methods to the point of such utter simplicity that construction of television reception equipment is as easy as the making of the old crystal sets used to be.

Great Changes

The keenest minds of the country are now concentrated on this television problem. The magnitude of the changes to be wrought by it are almost beyond the power of present human conception.

What it will mean to the professional performer is something that can only be conjectured. It may mean the centralizing of entertainment production to such a point that unemployment will be even greater than it is now. On the other hand it may mean such an impetus to production and such a widening of demand that it will be necessary to keep a continuous flow of new entertainment on tap day and night, providing increased employment and wider opportunities.

Whatever the exact nature of the development, however, it is true beyond all argument that the changes brought about on the entertainment map during the past fifteen years will be made to appear insignificant in the face of the sweeping changes now on the threshold of the industry.

LOCAL STAGE WILL LIVEN UP SHORTLY

(Continued from Page 1)

"Married" goes in, and this is expected to be followed, opening May 4, by "Questionable Elaine." This is a play by Allan Moody, and the author is slated to produce, with Jack Leigh as director. Following is the cast already picked: Kay Hammond, Grace Hampton, Dennis D'Auburn, Eleanor Jackson, Josie Melville, Joseph Challen, Ernst Murray, Elwyn Daton, Byron Alden, Lydin Knott.

John Hill's Pacific Coast production of "The Little Show," New York success now playing Chicago, is in the cards for June 1. Casting is not yet completed.

NEW SHOW CAST

The following have been named as in the cast of the Civic Repertory Players production of "The Imaginary Invalid," to open at the Hollywood Music Box April 21st:

John Sheehan, Elise Bartlett, Marion Clayton, Eric Snowdon, Marguerite Fischer, Warren Ash, Alfred Jenkin, Carlton Young, Jane Laverne, Mears Pitcher and Paul Irving.

STEARNS NEW G. M.

Nat H. Spitzer, president of Congo Pictures, Ltd., announces the appointment of A. C. Stearns, Jr., as general manager of the organization's headquarters, in Hollywood.

Picture Grosses Still Down

Vaudeville Is Favorite With This Audience

Vaudeville licked talking shorts to a frazzle for audience appeal in a unique test applied last Wednesday by Harvey Hart, whose Hart Players are doing stock at Warner's Egyptian Theatre in Pasadena.

Hart tried out talking shorts between the acts of his stock production at the theatre, afterwards requesting an audience vote of ye or nay by applause. Part of the house responded in fairly enthusiastic approval.

Hart then asked the house for its mass opinion on vaude specialties as contrasted with the short talkers.

The hand was unanimously cast for the vaude.

EXHIBITS RELAX WITH WIDE SCREEN FLOP

It looks like cold storage for the wide screen, at least for the present, and exhibitors are breathing easy again.

Following the lukewarm reception of the Fox Grandeur showing at the Carthay Circle, producers generally have abandoned ideas of going further with their various and sundry wide screen propositions.

Further development of the idea will be left entirely to spare time in the research laboratories. Shooting with the wide film has been discontinued, and all current work is to be confined to the standard width.

Exhibitors are breathing a sigh of relief over the situation. Practically none of them were ever convinced of the merits of wides, and all they could see in it was another financial burden, but without the increased box-office brought by the talkies.

Cameramen, however, are still playing with it as a hobby. There are many shortcomings to all of the present methods, especially in short angle distortions. A man 15 feet up-set, walking into the camera, enlarges in such proportions with each step that he seems to bear down on the audience like a cyclone and dwarfs all the figures remaining in the background.

The Eastman company has prepared a great deal of the new wide film, but it is of such size that it can easily be cut to standard width without waste.

NEW PRODUCING TEAM PLANNING EGAN SHOW

"For Cryin' Out Loud," penned by Joe Lawlis, is planned for the Egan opening next Monday. It'll be put on by a new producing team, Harry C. Brown, Jr., recently here from the east, and Cyr Forrest.

Author will head the cast with Toni March, straight lead, Lorraine La Val featured, and a supporting group of Etta Dalmas, William Ruhl, Don Wilson, Al Aldrich, Louise Bowden and Leslie Thomas.

MENJOU WITH PARA.

Adolphe Menjou was re-engaged by Paramount, following his return to the United States from Europe. He will star in a talking picture to be filmed in Spanish and French and to go into production at the company's Hollywood studios within two weeks. His last production filmed in Hollywood was "Fashions in Love," which introduced him as a star of the talking screen. He went abroad soon after the completion of this picture.

NEW SCENIC STUDIO

The Armstrong Scenic Studios in the film row district, a brand new fireproof plant now building to replace the one destroyed by fire recently, is now in its final stages of completion. An elaborate opening celebration is planned.

'HAPPY DAYS' SAD FOR LAST 6 DAYS; CHINESE ALSO OFF

Box-office takings at the picture houses are generally off again this week with the exception that the United Artists, Loew's State and Paramount are back nearer normal averages. The last of the Grandeur showing of "Happy Days" at the Carthay tells a sad tale, and "Rogue Song" is fading rapidly at the Chinese.

The take at Carthay Circle registered \$6676 for six days of the sixth week of the wide film, less than half the house average and the lowest figure hit by this house so far this year. "Happy Days" comes out on the 20th, to be succeeded by Universal's "Al Quiet on the Western Front."

The Chinese in Hollywood grossed \$11,042 for six days in the thirteenth week of "Rogue Song," about half this year's average. This picture gives place to John McCormack's singing opus, "Song of My Heart," on Saturday, April 19.

The fadeout of "Phantom of the Opera" showed \$6430 in the till, also about half the average of the Fox Criterion. Paul Whiteman's "King of Jazz" steps in their April 19.

Loew's State came back to life to the tune of \$34,983 for Joan Crawford in "Montana Moon," supported by F. & M.'s "Bells and Belles" Idea. This is \$2200 better than average and the best showing of the week.

The Boulevard went places with the film "Let's Go Places" and F. & M. Varieties, grossing \$4969. Average for this house runs around \$8000.

The Egyptian was \$3000 below the previous week and a thousand below average on the Garbo "Anna Christie," taking in \$10,785. F. & M. "Changes Idea" was in support.

Warner Brothers' Hollywood house in the third and last week of "Hold Everything," grossed \$20,700, just about average for the house although considerable of a drop from the business this picture has been doing. The Downtown Warner house for the third and closing week of "Texas Moon," drew \$16,900, six grand below average and the previous week's business.

The Benson Murder Case brought business at the Paramount up to general average, grossing \$27,800, while Fanny Brice in "Be Yourself" surprised everybody at the United Artists by jumping business seven grand up to \$17,000, which may not prove anything, and then again may prove that Fanny's racial supporters have no regard for Lent.

The R-K-O with Columbia's "Vengeance" on the screen and a four-act vaude bill held up well to the tune of \$15,000, and the closing week of "Ladies of Leisure" at the Orpheum repeated the previous week's business of \$14,500. The gorilla picture, "Ingagi," is in the Orpheum now and packing them to the murals.

SAVOY PLAYERS FINISH FIFTH SAN DIEGO YEAR

The Savoy Players, San Diego stock company, are now celebrating the completion of their fifth successful season in that city. Production offered during the week is "The Scarlet Woman" by Zelda Sears and Reita Lambert.

In the cast are: Vane Calvert, Ruby Kisman, Marie Gray, William Heater, Anne Berryman, Billy Mourning, Forrest Taylor, Howard MacNear, Lillian Bolander, Austa Pearce, Edward Porter, Eddy Lawrence and Howard Watson. During the period they have played 780 matinees and 1820 evening performances.

GEO. ARLISS RETURNS

George Arliss has arrived in Los Angeles, direct from England. Mrs. Arliss is with him. Arliss is here two weeks before the production of his new picture, "Old English," is scheduled to start.

Free Booze For Moguls Bad Business

One of the boys; out here from New York to crash pictures, figured the best way in was wining, dining and entertaining, directors, writers and execs. He tried it. Everything fine on the social whirl stuff and he built up plenty contacts.

Then—making the studio rounds, he learned he was too much of a drinker, etc., etc., to do in the moral movies.

DECISION HAILED BY MUSICIANS' LEADERS

SAN FRANCISCO, April 17.—Hailed by musicians as "the most important triumph in years for union labor" and setting an entirely new precedent, a decision was handed down this week by the State Appellate Court holding Nasser Bros. and the Allied Amusement Industries, Inc., to their previous contracts with union musicians.

According to Nat Schmulowitz, attorney for the theatre interests, the theatres will file an appeal for a rehearing, and, if that is not granted, will carry the case to the Supreme Courts.

The Appellate Court's decision reversed a previous one handed down by Superior Judge J. J. Trabucco. He had ruled that theatres did not have to carry out their contracts with the musicians who were ousted by advent of the talkies. However, the Appellate Court ruled that employment contracts are binding and must be carried out, since "the law does not permit one law for the employer and another for the employee," according to the latter court's decision.

The fight first began over a year ago when the theatre owners ousted musicians, when talkies were installed. The plaintiffs, represented by Walter A. Weber, president of Local No. 6, A. F. of M., and Albert A. Greenbaum, secretary, with Milton Sapiro, attorney, filed suit to hold the theatre owners to their previous contracts.

The musicians' suit against the theatre owners is the first time labor, in the West, has ever gone to court on the question of collective bargaining.

WESTWOOD BUSINESS MEN STAGE CARNIVAL

Business men of Westwood Hills tried out some showmanship last week-end and attracted over 100,000 people to the University village. Thirty vaude acts, two bands, a Spanish orchestra and singing and dancing ensembles, with batteries of lights borrowed from Hollywood, attracted the crowds in great flocks and brought a lot of money to the village.

Colored light effects on live steam brought the oos-and-ahs in volume, and the verdict was that it was the biggest street stunt ever pulled in these parts.

HARBACH TO SUPERVISE

Otto Harbach, playwright, is here to write for Warner Brothers and to supervise the transfer of some of his established successes to the screen. Mrs. Harbach and their two sons, William and Robert, are with the author. The first picture actively supervised by the playwright himself will go into production within three weeks. Jerome Kern is writing the score.

NEW COMIC BOOK

Charlie Grapewin, old-timer of vaude, has written a book titled "Squawk Bridge," concerning the Pea family of Peaville. The first five hundred copies are to be personally autographed by the author, and some are expected to arrive in Los Angeles during the current week.

METHOD FITS IN WITH EQUIPMENT NOW BEING USED

A new camera process, adaptable to all present equipment and film at infinitesimal expense, but revolutionary in reduction of production costs, is claimed by its inventor, Dorwin Dean, to be now perfected and ready for use.

The Dean Process is the result of five years of intensive experimentation and development, but in its final analysis is so simple, according to Dean, as to occasion the wonderment of those to whom it has been demonstrated as to why it had not been developed long before.

The chief secrets of this development, revealed to Inside Facts in an exclusive interview, lie in the chemical treatment of film and in the qualities of a special oil paint for scenic effects. There is no "double exposure" work, and no camera changes, except in one or two old model styles now rarely used, and then only at a cost of about ten dollars.

Here are some of the virtues claimed for the new Dean Process:

1. Dispenses with the necessity for building of massive sets.
2. Dispenses with the need for model-made scenes.
3. Makes possible the shooting of any scene the mind can conceive, no matter how impossible such shots may have been in the past, and so removes all limitations on photography.
4. Makes wholesale reductions in mechanical staffs possible.
5. Reduces location work 90 per cent.
6. Shortens production time at least one-half.
7. Greatly reduces volume of lighting required.
8. Improves sound recording, indoors or out.
9. Tremendously simple.

Practically all shooting can be done without leaving the lot, and a cast can be planted in Cairo, Constantinople or Connecticut without cutting out, in or double exposing, and as convincing as if filmed on actual location, according to the inventor.

Dean has prepared demonstration film showing airplanes crashing into buildings, the leaning tower of Pisa crashing to earth and the Statue of Liberty waving her torch in greeting, and he claims ability to produce scenes that do, or do not, exist anywhere in the world, without leaving the studio and without building sets.

No details of his method, he claims, infringe on any previous patents, and none of his results show any "special effect" work.

The inventor calls his development "Dean Process Pictures" and has perfected his idea over five years of exhaustive research and experimentation.

Dean is a former news and industrial cameraman.

JURY FREES JAILED FEM PERFORMERS

A jury disagreed with blue-coated and censorious law-enforcers in Municipal Court here last week and twelve woman performers went free of charges of presenting an "improper" performance.

Police Sergeant William Crane and three aides raided the show, staged at Sawtelle, Soldier's Home site, near Beverly Hills.

Police contended the show was not the proper thing for soldiers, ex-soldiers or anyone else to see, closed it, and brought the participants to jail.

The jury thought otherwise.

MAUDE ARRIVES

Cyril Maude, signed to make his first screen appearance in the part of his familiar role in "Grumpy" for Paramount, arrived here this week. The late Theodore Roberts starred in the silent version of the play, done by the same company.

WARNERS PURSUE EXHIB PLAN

MUSICIAN'S DENVER STOCK HOUSE PLAN READY TO OPERATE

Recruiting for the stock company to be put into the Denham Theatre in Denver, in the move sponsored by the I. A. T. S. E. and the musicians' local to create work for musicians, stage hands and performers, was completed last Friday, and the company left Los Angeles immediately for Denver.

First production is slated to open April 20.

Following is the personnel of the stock company as finally chosen:

Selmer Jackson, Jack Lynds, Diane Esmonde (leading woman), Jack Marvin, William Phelps, Ralph Lee, Axel Jewel, William Gould, Buddy Wattles, Duane Thompson, Ethel Mulholland, Alice Buchanan.

This experiment is to be watched closely by the unions all over the country, and if successful may be followed in many other cities in an attempt to relieve unemployment and restore the popularity of in-person entertainment.

M-G-M PRODUCTION AT SEASON'S PEAK

With twelve companies actually shooting on major productions, Metro-Goldwyn-Mayer studios have reached the season's peak of activity.

Cecil B. DeMille is at work on his newest talkie extravaganza, "Madame Satan," in which Kay Johnson and Reginald Denny head an elaborate cast.

Clarence Brown is directing his second Greta Garbo talkie, "Romance." Supporting cast includes Lewis Stone, Gavin Gordon, Elliott Nugent and Florence Lake.

George Hill is shooting on "The Big House," Frances Marion's prison drama, in which Chester Morris, Wallace Beery and Robert Montgomery play leading roles. Robert Z. Leonard is working on a new Norma Shearer talkie, "Let Us Be Gay," a picturization of the Rachel Crothers' play.

Fred Niblo is on location with William Haines, filming "Easy Going," Western comedy. Leila Hyams is leading lady and supporting cast includes Cliff "Ukulele" Ike, Edwards, Charles F. Middleton, Polly Moran and Vera Marsh. King Vidor also is on location, with "Billy the Kid" company, with Johnny Mack Brown playing the title role. Lucille Powers has leading feminine role and supporting cast includes Wallace Beery, Karl Dane, Russell Simpson and Wyndham Standing.

Harry Beaumont is filming "Our Blushing Brides," which reunites Joan Crawford, Anita Page and Dorothy Sebastian. Jack Conway is shooting Lon Chaney's first talkie, a revival of "The Unholy Three."

COLLEEN MOORE FILES SUDDEN DIVORCE SUIT

Charging that her husband, Film Producer John E. McCormick, was cruel and abusive, Colleen Moore this week filed suit for divorce under her real name of Kathleen Morrison McCormick in Superior Court.

The couple, wed in 1923, were regarded as among the most happily married of movie pairs, but Miss Moore's complaint reveals numerous asserted domestic difficulties and that the couple had separated in March.

SELWYN AT M-G-M

Edgar Selwyn, president of the stage producing firm of Selwyn and Company, arrived at the Metro-Goldwyn-Mayer studios for his six-month session with pictures, during which time he will direct two productions, not yet named.

STEVENS FREELANCES

Leonard Stevens, since resigning as pianist with the band at the Manchester Theatre, is now devoting all of his time to the BBB Celler Cafe in Hollywood and writing original song numbers.

Legit Holds Fairly Steady

Gold and Raye
Dancing Team
Smooth Combo

For sheer novelty and cleverness the tap dancing of Sid Gold and Don Raye has few equals. This clever team, whose picture appears on the front cover of this week's issue of Inside Facts, are at the RKO Theatre, Los Angeles, the week of April 16.

In their two years of partnership Gold and Raye have worked up a zippy dancing act that is brimful of showmanship. A Comedy of Errors, one of the turn's highlights, is the hit of every show.

The perfect union in the work of the boys and the decided contrast of their appearance are other points in favor of this ace dance team.

CONGO TRAVEL FILM PROVING GOOD DRAW

"Ingagi," the Congo Pictures film of African travel and gorilla life, now being exhibited in key cities of the Pacific Coast, seems to be achieving an outstanding box office success.

The take at the Orpheum box office in Los Angeles for last Sunday was \$5300. Receipts at San Francisco's Orpheum for the day before grossed over \$6000. At the Portland Music Box, thousand-seat house, 3 days' receipts amounted to \$7000, and at the Blue Mouse, Seattle, 900-seater, the take for 3 days went over \$6000. At the premiere engagement in San Diego over 40,000 paid admissions thronged the theatre, better than a third of the city's population.

The picture's performance has been so sensational that it has been booked solid for the entire R-K-O circuit.

'PHILADELPHIA' SEAT SELLING CONTINUED

Andy Wright is selling tickets for a fourth week of "Philadelphia" at the Vine Street Theatre, although there appeared to be some uncertainty at time of going to press as to whether the theatre would be available for him, the Dudley Ayres production of "Among the Married" being slated for an opening that week.

Following the Los Angeles presentation, Wright's plans call for the show to open at the West Coast Theatre in San Diego, and following that the intention is to show in San Francisco. Negotiations for the Capitol Theatre are now under way.

GUTHRIE NEW HEAD

William Guthrie succeeded Jack Lawton as president of the Motion Picture Location Managers' Association for the coming year. Guthrie, who is in charge of the location department of Warner Brothers studios, where he has acted in this capacity for more than seven years.

DIVORCE DEMANDED

With Attorney S. S. Hahn at the legal helm, Mrs. Norma Carlisle filed divorce suit in Superior Court here last week against Robert W. Carlisle, film editor, naming Thurza Nelson, film player, as co-respondent, adding that Mr. Carlisle "beat her" at times.

DRAMATIST ARRIVES

Martin Brown, author of an even dozen New York stage successes, has arrived in Hollywood to join Paramount's writing staff under contract. For the past seven years the playwright has lived in Monte Carlo, leaving there after the signing of his first screen-writing contract.

ANNUAL ELECTION

Annual meeting and election of officers for the board of directors of the M. P. T. O. of Southern California is slated to be held in Los Angeles May 5.

ALBERTSON REVIVAL GETS \$15,500 FINAL WEEK AT MAJESTIC

Legitimate returns held generally steady during the past week, with no sensational gains or losses.

The final week of the Lillian Albertson revival of "Desert Song" grossed the \$15,500 expected. The house is dark during Holy Week while "Student Prince" rehearses for its opening April 24, also a Lillian Albertson production. A legitimate dramatic show is being considered to follow the Romberg operetta.

"Philadelphia" attracted \$4800 to the Vine Street for its second week. It has a third week to run, following which the Dudley Ayres production of "Among the Married" is scheduled.

The Civic Repertory Players at the Hollywood Music Box grossed \$5500 for the second week of "The Hero," which is a thousand below the first week but above average for the house. This production is to run a third week, to be followed then by "The Imaginary Invalid" for two weeks, and then "Going Home."

Henry Duffy's three houses sailed right along the path of consistency, the El Capitan taking in \$5200 on the second week of "Broken Dishes," and the President doing \$4600 for the fifth week of "Uncle Dudley." "Blue Ghost" follows in there on Easter Sunday. Five thousand dollars was reported for the final week of May Robson in "Helena's Boys" at the Hollywood Playhouse. "Holiday," with Dale Winter, opened there last Sunday.

The Figueroa is dark, with Arthur Greville Collins and Noel Madison reported negotiating for the house for another play. The Egan also is dark, but set to open "For Cryin' Out Loud" on April 21. The Mayan opened April 10 with the picture version of "Journey's End," to fair business, and the Belasco is housing Fay Marbe and her One Girl Revue for the current week only.

Fred Waring's Pennsylvanians in "Rah Rah Daze" continue to rebuild the show and are holding grosses steady around the \$8000 average.

NICKEL SEAT HOUSE SCHEME OBSTACLES

The nickel-a-seat radio theatre plan of a Los Angeles promoter, whose plans have been outlined previously in Inside Facts, has been meeting with many setbacks during the past week, although offers of cooperation and partnership propositions have been coming to him.

The chief obstacles comes from the electrical interests, who point out the conditions under which tubes are sold, namely, that they may be used "only where no business features are involved."

While no threats have been made that his activities would be interfered with he feels hesitant about going ahead with the idea with the constant possibility of interference hanging over his head. He feels, however, that the idea has merit enough to warrant the sympathetic cooperation of new manufacturers and broadcasters, and may attempt to win their support for his plans. The majority of radio station executives believe the proposition is a good one.

WALLACE DUO TO N. Y.

Emilie and Romaine, Earl Wallace aerial adagio dancers, left Los Angeles last Tuesday via the T. A. T. Maddux Air Service for New York, where they began rehearsals Thursday in a new Public unit in which they will be featured. This new unit will open on May 1 and will be at the Paramount Theatre in New York for the week beginning May 15.

"Stork Idea" At Marco Home

A special showing of the "Stork Idea" was presented for the special benefit of Marco and family last Saturday night, marking the world premiere appearance of a new star in the Hollywood firmament.

Mother and father are both doing well. It's a boy.

NEW VAUDE WEEK FOR MEIKLEJOHNS

With a new five-act weekly change bill added to local vaudeville, Meiklejohn Brothers took on one account this week, while the Million Dollar, which had been booked through that office since going vaude several weeks ago, was announced as soon to be booked through the local RKO office.

Five acts of weekly change vaude goes into the Burbank, opening Thursday of this week, to play with the current weekly change grind picture policy.

Change in the Million Dollar bookings occurs on May 24, with booking through the RKO offices here, and both S. Lazarus, house operator, and local RKO officials denying that the chain is to take over the house. Rumors to that effect were current after information of the booking change broke.

ARGUMENT OVER TRIP STARTS AUTO RECORD

Cliff Harris, of the Harriscolor Films concern, and Ray Boswell, Jr., president of the Master Art Production, blew in here last Friday in their Cord sedan to make a new New York to Hollywood automobile record, 90 hours and 42 minutes elapsed time.

The speedy trip was not sponsored but just "to try out the car." Boys had an argument over whether their trip to New York from Hollywood was done in 96 hours, so checked with Western Union on the way back.

LANGDON LEGAL FIGHT

Whether Harry Langdon, film comedian, stole his bride, of a few months ago, Helen Walton, was a matter for legal debate here this week in Superior Court, with filing of attachment suits against the actor. Langdon denies the charges and filed cross-complaint, contending extortion.

STAHL TO DIRECT

John M. Stahl, recently signed to a long-term contract at Universal, has been assigned to direct the screen all-talking version of John Erskine's famous book, "Sincerity." Work on the picture is expected to get under way as soon as production is resumed on the lot, about May 15.

WM. FARNUM AT U. A.

William Farnum, who left the screen following an accident six years ago, is playing in Norma Talmadge's new starring picture, tentatively titled "Flame of the Flesh," a Sam Taylor production for United Artists. Farnum and Conrad Nagel play the two important male roles in the feature.

OSCAR STRAUSS AT M-G-M

Oscar Strauss' first assignment at the Metro-Goldwyn-Mayer studios will be an elaborate musical score for the stage play "Day Break" of which Arthur Schnitzler is the author. Francis Marion is now busily at work on the screen adaptation.

BOOK ORANGE SHOW

Patrick and Marsh, for the tenth successive year, are to book the Valencia Orange Show. There will be 55 vaude acts and a different 10-piece band every day.

INDIES GETTING AID ON FINANCES FROM CHAIN IS REPORTED

While no further definite announcements are forthcoming at this time on the theatre building and acquiring activities of Warner Brothers in this territory, it is known that plans are being pursued to increase the number of projected new houses as quickly as possible.

Preliminary construction activities are under way on the houses to be erected at San Pedro, Huntington Park, Western and Wilshire, and Wilshire and Reeves Grove. In addition to these, sites are being sought for twenty other new theatres in this region.

Even approximate location of these new houses is withheld by Warner Bros. because of the activities of real estate speculators, whose operations around sites suspected as being considered causes inflated values.

All of the activities of Warners in the theatre line, however, are not confined to the construction of new houses. It is reported that some exhibitors, under the guise of independents, are picking up desirable theatre properties with Warner money, and most of these properties are located in spots best calculated to offer doughty competition with established West Coast theatres.

Some of these theatres, according to report, are already remodelled and opened, and others are slated for opening in the near future, being conducted under independent banners for the time being.

TWO BIG UNIVERSAL OPENINGS AT MEET

Carl Laemmle, Jr., U general manager, leaves with prints of "King and Jazz" and "All Quiet on the Western Front" for New York on April 24. Universal Sales Convention is planned to break with the New York opening of the two films.

Twenty pictures, announced by Universal, are to be set and stories selected at the convention. Carl Laemmle, Sr., U president, and other executives will gather for the conventions and eastern breaking of the two films, representing in toto, more than two million.

"King of Jazz," starring Paul Whiteman, will have a formal \$5 midnight opening at the Roxy, April 28, and will start its regular run at the same theatre May 2. This is the first time the world's largest theatre has advanced prices. "All Quiet on the Western Front" will be road-showed at the Central Theatre starting April 29.

"King of Jazz" opens here at the Fox-West Coast Criterion on April 19, world premier, and "All Quiet" also does its world premiere here at the Carthy Circle on April 21.

NEW WEST COAST FAN MAG, 'SCREEN MIRROR'

Early next week sees the first copies off the press of "Screen Mirror," a new fan magazine. Center spread of the new mag will feature programs of the Egyptian, Carthy and Chinese theatres, and it is in these houses the publication will be placed for sale at ten cents the copy. West Coast Theatres sponsor it, with Eddy Eckles, F. and M. publicity man, handling the general editorial work.

SCHWARTZ IS VICTIM

Art Schwartz, Witmark representative, was victimized by a forger during the week to the discordant tune of \$50.

NEW FOX HOUSE

A new Fox theatre was opened in Tucson, Ariz., April 11. A Hollywood delegation attended.

JOINS S. F. STOCK

Jack Foss, juvenile, left this week to join the stock company at the Playhouse, Salt Lake City.

Picture Reviews -- Previews -- Shorts

By A. H. FREDERICK

The semi-annual checkup time for Hollywood, the month of June, is rapidly approaching, with much accomplished since the last stock-taking period at the end of the year. Then the possibility of operatic voices was a conjecture; the effect of wide film was a thought for agitation; and there yet remained to win judgment at the mike the three stellar luminaries, Greta Garbo, Douglas Fairbanks, and Norma Talmadge. In addition, the Radio Pictures of RKO had hardly become definitive of the place that studio was to occupy, due to the limited number produced by it up to that time.

As Inside Facts will have a midyear issue in June in which detailed surveys of the 1930 accomplishments, first half, will be scrutinized, only highlights will be touched upon here. In our mid-year issue we will have a discussion of the relative merits of the product emanating from the various studios, their box office and artistic sentence, and other phases of picture-making of particular interest to our exhibitor circulation. Additionally we will have features of particular interest to the picture colony, including a name-by-name rating of the work done by all players who have appeared in pictured reviewed or previewed by Inside Facts between the first of the year and the date of the issue. This name-by-name feature was first published in our post-holiday edition last December, and, because of the response thereto, it was decided to make the feature a regular semi-annual department of the paper.

The most striking development of the period from the first of the year up to the present time has been the general levelling up and levelling down process which has been going on. The rapid succession of sensations which had started with Al Jolson's "The Jazz Singer" quieted down to a negligible number, being no greater than a normalcy for a similar length of time in the silent days, which prima facie is to be construed to mean that talkies have settled down to their long stretch of competition on merit rather than on novelty.

For outstanding developments during the period we had the debut of Lawrence Tibbett, and the sensational rise of Marie Dressler to be the comedy queen of the talkies. Miss Dressler had scored well in Rudy Vallee's Radio Picture, "The Vagabond Lover," but it remained for her characterization of the drunken prostitute in Greta Garbo's "Anna Christie" to make her sensational, and this she followed by another howl in the William Haines picture, "The Girl Said No," and still another in "Chasing Rainbows." Up to the time of the Garbo picture, Winnie Lightner had appeared to be the premier talkie comedienne, but the field now lines up with these two bunched, Marie leading. Noticeable in this respect is the return of comedy teams, former popularity of which faded even before the silent era ended. M-G-M is putting forth Dressler and Polly Moran as a team, while Warners' "Hold Everything" is getting gawky heavy due to the teaming of Winnie Lightner and Joe E. Brown. The public is laugh-hungry right now, and all signs point to big re-

turns on such tie-ups. It's a wise move to keep together funsters who foil each other well in dialogue.

* * * *

Of the three stellar debuts during the period, one was sensational, one was what was expected, and the third was disappointing.

Greta Garbo's had been the most anticipated of all, and when she brought her alluring deep tones to the screen in "Anna Christie," she lost not one whit of the screen charm and mystery which has kept her at a pinnacle of popularity.

Doug Fairbanks, who had in a former picture spoken briefly in introduction, revealed fully a typical Fairbankian voice in "The Taming of the Shrew," and, with the resources at his command to manufacture the right kind of dialogue for him, it is likely he will retain his present place on the screen.

Norma Talmadge's first talkie, "New York Nights," was widely ballyhooed on the angle of "at last—the perfect screen voice." This was very poor generalship on the part of the studio, as, no matter how flattering it might be to Miss Talmadge, it was an obvious over-sell to the public. Her voice and line delivery, as revealed in "New York Nights," was not good.

Barbara Stanwyck, playing what amounted to the star role in Columbia's "Ladies of Leisure," turned in one of the most sensationally good performances of the period. Miss Stanwyck, who is the wife of that Frank Fay who m. c.'d Warner Brothers' "Show of Shows" and did the lead in their "Under a Texas Moon," revealed a different type of personality, a screen appeal, and a sureness of portrayal in "Ladies of Leisure" which should carry her far.

Beryl Mercer, who had stolen some good 50 per cent of the acting honors in U. A.'s "Three Live Ghosts," further cinched her right to a place in the foremost ranks of character actresses by her scrub-woman of Paramount's "Seven Days' Leave," from J. M. Barrie's "The Old Lady Shows Her Medals."

Another extraordinary performance of the period was that of Winifred Westover in U. A.'s "Lummo." She did the part to perfection, leaving not the slightest question of her ability, but only a question as to how many suitable parts can be found for a woman of the type, in which she shines so brightly.

* * * *

No studio turned out a 100 per cent record of good pictures during the period, though talkie path-finding apparently had settled down to that level where absolutely worthless ones also are no longer to be expected.

M-G-M had the most sensational offering in its "The Rogue Song," introducing the operatic voice of Lawrence Tibbett, far and away the greatest miking voice of any to date.

In addition to this picture, M-G-M had no less of a sensation in the talking debut of Greta Garbo. Box office records fell as La Garbo made her talkie bow, and critics raved.

Apart from these two, M-G-M's product so far in 1930, has been mainly good average stuff. The class house releases included a second Ramon Novarro and a second Marion Davies, both of which proved disappointing. With the many excellent voices which have sung since Novarro warbled the beautiful "Pagan Love Song," his voice in "Devil May Care" was not as exceptional as it seemed at the time of his first sound picture, nor is he a particularly effective talker. Marion Davies' second talker was "Not So Dumb," a typical Davies vehicle directed by King Vidor, who was mentor of some of Miss Davies' best silent pictures. The film served to prove that Miss Davies is among those who, excelling in pantomime in the silent days, have lost ground under the changed standards of more restrained delivery now in vogue.

Paramount has had no such outstanding sensations on its program as "The Rogue Song" and "Anna Christie," but its general high level of entertainment brought it up to where general averages of the two studios are about the same, M-G-M's supers included. Of course Paramount, like the others, had its weak moments, the most woeful of which was the Ziegfeldian "Glorifying the American Girl." Offsetting this and a couple more of the not-so-good ones, however, were such good entertainment as "Street of Chance," "The Love Parade," "Seven Days' Leave."

Fox's best picture since the New Year has been "Romance of the Rio Grande," a follow-up on "In Old Arizona." Whether due to the trouble over the Fox control or not, Fox activity toward numerous A-1 pictures seemed to slack up for a while, and the first run Fox houses set over to get their releases from M-G-M.

RKO's Radio Pictures were just so-so during the period, with "Hit the Deck" the only signifier in the March of the Titans, as promised. They had an artistic triumph but a box office flop in "The Case of Sergeant Grisch." But apart from that was the extreme mediocrity of "Tanned Legs," "Dance Hall," "The Delightful Rogue," etc.

Warner Brothers put out in the ne plus ultra in lavish revues in their "Show of Shows," but apart from this have failed to come across with anything startling. Their late release, "Hold Everything," has a double-barreled draw in the laughs promised by the Winnie Lightner-Joe E. Brown comedy team and in the chance of seeing Georges Carpentier do his ring stuff. All box office.

Except for the Richard Barthelmess pictures, First National sticks pretty close to a general level. For good measure in recent months, it had Marilyn Miller, and Marilyn and Dick did virtually all the elevating of the F. N. program.

* * * *

With the way things are stacking up these days, exhibs should be 100 per cent more careful than ever before as to whose programs they book. As June is a verdant month for contracts, Inside Facts will issue its mid-year number in that month to give such guidance as it can.

LYOYD FIGHTS FIRE

Harold Lloyd and several prominent guests leaped up from their dinner one night last week to stage an impromptu and non-movie fire fight.

A stubborn blaze, that started from an incinerator in the rear of Lloyd's expensive Beverly Hills home, occupied the distinguished party until Beverly Hills fire-fighters arrived to do battle. Damage was estimated at \$5000.

MASQUERS REVEL SET

The Masquers announce their annual public revel for the El Capitan Theatre, Hollywood, Saturday night, May 10, at 11:30 o'clock. Details of program are not yet made available.

BEAUMONT STUDIOS SCENERY

Drops, Curtains, Drapes
RENTALS
Los Angeles, Calif.
400 W. 96th St. YO. 8346

GEORGE and FLORENCE

BALLET MASTER and MISTRESS
Formerly 68 Successful Weeks Producing Weekly Changes in Australia's Largest Theatre

THE STATE, SYDNEY

Producers Desiring Originality WRITE or WIRE
Permanent Address: INSIDE FACTS, Los Angeles

DIRECTOR SANTELL'S WIFE GIVEN DIVORCE

Mrs. Ruth S. Santell now possesses an interlocutory decree of divorce from Film Director Alfred Santell.

The decree was granted last week by Superior Judge J. S. Gans here after a dramatic climax to what started as a sensational marital separation battle.

Mrs. Santell, very near the verge of collapse, several times, during the trial, suddenly closed her eyes, while the director's attorneys announced an agreement had been reached for a property settlement and that they would present no evidence.

Under the agreement, it is understood, Mrs. Santell gets \$12,500 in cash, in addition to \$20,000 and \$500 monthly alimony for five years, agreed to when the pair separated 18 months ago.

SAN FRANCISCO, April 17.—Jack Kay opens this week as master of ceremonies at the Lido Cafe. Kay doubles on instrumental music, sings and dances.

FILM ROW

By FRED YEATES

C. N. Peacock, manager of the L. A. Paramount exchange, left this week on a vacation automobile tour of Yosemite. His wife and boy are with him.

* * * *

The boys of the United Artists exchange, including the boss, are mysteriously out of town. Rumor hath it they are in San Francisco, but a wall of impenetrable silence incloses their activities. Dirty work at the Golden Gate?

* * * *

Universal reports all quiet on the western sales front, with some joy in camp over the gains in newsreel showings, which it is said have quadrupled in the last so-and-so weeks. A class house showing is expected in downtown L. A. within two weeks.

* * * *

The boys and girls of R-K-O are readying for a big convention for May 18. This will include salesmen of the Western division, and exchange managers from all over the country. The boys are gathering up phone numbers and the girls are practicing their best cupid's bows.

* * * *

Hugo Strickland, sheik of San Francisco's film row, visited our Angelic city Monday and Tuesday to confer with Division Manager Brown of the local Tiffany forces.

Brown is just back from New York, where he attended the opening of "Journey's End." They are all set in the big burg for a year's run—says he.

* * * *

George Caldaras, local exchange manager, reports biz active, and

says the Tiffany franchise plan is working wonders. Everybody happy.

* * * *

Columbia's division manager, Jack Tillman, left Saturday for an extended tour of his territory. By auto. They report being busy—very.

GEORGE—HICKMAM BROS. —PAUL

COMEDIANS and WRITERS

Yes, We've Trouped With Medicine Shows, Burlesques, Minstrels, Circuses, Biggest and Best in Vaudeville. And not forgetting our own big Musical Comedy Success, "WHO STOPPED THE FERRY BOAT?" Our telephone number is GRanite 1555.

EARLE WALLACE

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce

Original DANCE ROUTINES and REVUES That Sell
Belmont Theatre Bldg., First and Vermont
Phone EXposition 1196 Los Angeles, Calif.

BUD MURRAY SCHOOL for STAGE

(Associates)
Gladys Murray
Lafe Page

3636 BEVERLY BLVD. — Los Angeles — Tel. DU. 6731
PRACTICAL STAGE TRAINING
STAGE TAP DANCING (In All Its Branches)
BALLET—(Oschetz Technique) by SIGNOR G. V. ROSI

NEW PAN TO CHANGE WEEKLY

In Hollywood--Now

By BUD MURRAY

Little did I think when the "Good News" management brought me out two years ago to help in the direction of that fine show, that I would be writing "IN HOLLYWOOD, NOW." So here it is, and hope you like it.

We'll first take you with us into the executive room of "The Masquers," where the first staff meeting was held last Monday to lay plans for the "Masquers' Public Revel," which will be held at the El Capitan Theatre in May, and we'll say order your tickets "NOW, IN HOLLYWOOD."

In this meeting two very active members of the club were present, a certain Larry Ceballos, who has been head man at Warners, in the dance department, since before Warners' stock could be traded in for a lollypop.

Well, Larry took us back to 1913 when we were with a Winter Garden show, called "The Whirl of Society." Larry was doing an acrobatic waltz with his charming sister, and a pair of members of that cast, who are "IN HOLLYWOOD, NOW," are Al Jolson and Fanny Brice, seen at the stadium Friday.

As we looked around there was Lew Brice, Fanny's best imitator, who took us back to 1922 when we were stage directing a Winter Garden show we were with in 1915, "Maid in America." Lew was hoofing, which made us remember a marvelous eccentric dancer who stopped that same show with the drunk dance at 11:20 p. m., none other than our dear friend James Clemons, who isn't doing badly at Warners' studio.

The other boy friend at this Masquers meeting was Ben Bard. Ben took us back to 1922 when we were stage directing a Winter Garden Sunday night concert, and a team called Bard & Pearl came over from the burlesque house for a showing. Two acts that night were given the well-known bird, and Jackie was about to run out of the theatre, but Ben had the "Guts" and talked Jack into going on. The team did, and was a riot, stopping the show and then playing about eight consecutive Sunday night concerts at the Century and Winter Garden, and are "IN HOLLYWOOD, NOW."

Ben is doing pretty good, happily married, and about to take a flyer in vaudeville, assisted by Bobbie Callahan, another who likes the Hollywood fites.

Right back of Bricey was Bobby North all het up over the Payne-McDonald decision. That took us back to a burlesque show called the "Merry Whirl," owned by Gordon & North. We were playing a touch jockey part, in 1912. North was just getting rid of the grease paint, and Cliff Gordon was

still going big in big vaudeville.

On the boulevard, "IN HOLLYWOOD, NOW," bumped into Walter Wills. He runs a dancing school, too. Well, Walter takes your embryo Medbury back to a season of musical comedy stock about 18 years ago, in Allentown, Pa., where Walter was the head man, and we were playing whisker parts and what have you.

And, look! At the Roosevelt, Pearl Eaton, "IN HOLLYWOOD, NOW" and for some time, takes us back to when we were infatuated with Pearl, who then had a roommate named Gladys Turner, a former dancer for George Whitely, the reverse English married Pearl to a musical director, and we were the best man, and "NOW, IN HOLLYWOOD," we still have the same wife, Gladys Turner, with a red-headed daughter named Martha, who isn't bad looking either. And they are all "IN HOLLYWOOD, NOW."

So we cannot refrain from mentioning Pearl's ex-brother-in-law, Oscar Levant, who writes music to Sydney Claires lyrics at the RKO, where Pearl is the head lady, dance director, and doing great. Oscar was all burnt up at that decision Friday night.

Plenty of dancing masters and hoofers at the stadium, Carl McBride, who is with Larry Ceballos at Warners, and Dave Bennett at Paramount, whom we worked with on "The Dream Girl" for Shuberts in 1923 in N. Y.

Right behind us sat Sammy Lee. Do you remember North and Lee? What a man, what a dancer. At present Sammy is directing at M-G-M studios.

There's Georgie Raft who was with us in N. Y., with "Texas Guinan's Padlocks." He is hot, too. Billy Grant we had in the Winter Garden, 1914; he is at Paramount studios, and Max Sheck, who worked with on "The Last Waltz," just finished at Warners' studio, directing dances. There were a couple of dance contests right in the stadium ring, and they're "ALL IN HOLLYWOOD, NOW."

Once a week, a pun if you don't mind, because it's "IN HOLLYWOOD, NOW! A hoofe who came out on speculation, complaining how tough it was to get in, told me at fites Friday that hundreds like him have gone broke waiting to land something. So with a few hundred dollars he has left he is going into the business of manufacturing pool balls, and make nothing but "8 balls" and sell them at cut rates to those other unfortunates. And even this gag is made "IN HOLLYWOOD, NOW." (I quit.)

MUSICIANS ADVERTISE

SAN FRANCISCO, April 17.—Local No. 6, A. F. of M., is spending approximately \$5000 in printing and distributing 200,000 roto-gravure sheets that emphasize the popularity and importance of music in San Francisco. The sheet has the photos of orchestra leaders in San Francisco and Oakland and has two large photos, one of the Symphony orchestra, and the other of the Fox Theatre's 40-piece concert group.

WARNER SITE HINTED

OAKLAND, April 17.—Unverified reports stated this week that Warner Brothers have purchased the Union Labor Temple for the site of their projected playhouse here. Apparently reliable sources, however, claim that Warners will not build in this East Bay City; instead Public, it is said, is the only chain contemplating construction here. The Public house is definitely set and bonds already are on sale to assure construction.

Hobart Bosworth has been signed for the role of General Robert E. Lee in D. W. Griffith's U. A. picture, "Abraham Lincoln."

WILL GET 'IDEAS' WHILE EGYPTIAN TO FEATURE RUNS

The latest operation policy for the new Hollywood-Pantages theatres, recently taken over by the Fox-West Coast organization, outlines a weekly change of talkies, supported by Fanchon and Marco Ideas. This policy, although not yet set, is likely to be the one favored.

Policies under discussion included a straight long-run all-talkie plan. Consideration was given to various plans for in-person support to the picture features. With indefinite run films it was not feasible to play the regular Idea units and for a time there appeared to be a possibility that special prologues would be staged under the Fanchon and Marco banner.

Ultimately, however, the location of the new house and its large seating capacity seemed to justify the weekly change as being the best policy and a definite announcement along these lines may be forthcoming shortly.

This will mean a change in policy for the Egyptian, which now operates on the weekly change basis and the F. & M. Ideas. The Egyptian policy would simply be switched to the new house, and the Egyptian would go to a policy of long-run pictures.

The matter of whether stage presentations would be used to support the film offerings in the latter house has not yet been decided. The Howard Hughes production of "Hell's Angels" is spoken of as the premiere picture for the new policy at the Egyptian, and according to announcement issued by Hughes this picture is to be supported by an elaborate prologue staged by Sid Grauman wherever it is shown. Whether, however, the prologue policy would be continued at the Egyptian after "Hell's Angels" is closed is something that has not yet been decided.

The new theatre will be opened in May, definite date depending on when the contractors turn the building over to the operators.

News Notes of Dance Studios

Band boys here are going for hoofing, according to Bud Murray, head of the Bud Murray School of Stage, with Fred Waring's Pennsylvanians making a hit with a dancing group. Latest band to concentrate on plain and fancy hoofing study is Fred Hart's Beverly Hills Orchestra, taking two hours daily under Murray's personal direction. Boys want to learn all styles and no faking.

Harvey Karels, of the Karels School of Ballet and Dancing, was signed to appear for Fox-West Coast at the El Capitan during the current week. Karels, working with Ruth Miles, recently did an Apache and adagio routine in the Paramount film, "Let's Go Native."

Walter Wills, executive head of the Wills-Cunningham Dancing School in Hollywood, is, by his own admission, an ardent advocate of teaching personality expression as well as the technical details of the dancing art. Concentration on this phase is the reason for success of a large number of his pupils, Wills claims.

Hollywood School of Dance reports 111 pupils, all under the age of 16. I. C. Overdorff is business manager; S. E. Granger, instructor, and the ballet classes are under the direction of Anton Yarolski. A swimming pool is now being installed behind the school.

Mack Bisset is daily rehearsing dance units for Fanchon and Marco. Twelve of his pupils are working in the "Goodfellows" Idea at Loew's State this week.

Readers' Viewpoints

THE PRO AND CON

Los Angeles, Calif.,
April 14, 1930.
Editor, INSIDE FACTS,
Los Angeles, California:

In your current issue, dated April 12th, appears an excellent editorial concerning the future of talking pictures provided that there should arise "some man who will see the possibilities, who can sell the new idea to a producer and father a new art of entertainment," et cetera, this imaginary man to serve as a sort of Columbus, plus Moses.

He must first discover the proper technique for the presentation of real entertainment through audible pictures, then impart his knowledge to the industry, and thus lead the way toward higher artistry. I'm not understand—and I might add "feel"—what you refer to as the "tune of the story."

His innate sense of showmanship, his keen knowledge of audience psychology, should instinctively sense not only the high-brow "rhythm" of the entertainment as a concrete whole, but likewise the true boxoffice probabilities, which, while not high-brow in character, are obviously of supreme importance.

Surely this man should prove highly valuable, for he must of necessity be widely experienced in the gentle art of showmanship; he must possess an unusual knowledge of the "public mind"; he must know the reactions of Mr. and Mrs. John W. Public better than they do; incidentally, he must be exceedingly well versed in art, literature, music, drama—and most of all, in life itself. That's the sort of man, or men, who are needed!

Now that we are agreed, let us turn back one page of this issue of INSIDE FACTS. Here we find an article, just as straight to the point as is the editorial mentioned above. This article, headed "Protection Needed," etc., and referring to the dearth of story material and the necessity of providing some sincere means of protecting writers who submit original plots and ideas to the industry, is a topic, surely, worthy of deep consideration.

Your assertion that "those who don't know the right contacts are keeping many a golden plot buried for fear of having it stolen" reflects an alleged condition which can well be applied to not only "plots" but likewise to lyrics, music and especially to ideas for general improvement.

Just who, for instance, would care to play that dual role of Columbus and Moses for one "private conference" only—and later on realize that there existed within the industry no sincere desire to utilize his proffered capabilities openly, but that there did exist a great desire to secretly purloin his plans or material, whichever it might be?

If, as the combined information carried in the editorial and the article would imply to any reader of intelligence, men of experience who are gifted with genuinely creative minds are rendering themselves liable to theft of their very brainpower when they approach the industry, then how in the world can the industry ever expect to attract originators in lieu of copyists?

Perhaps at least a portion of the apparent mystery of the industry's alleged failure along such lines is explained by the fact that most men of the type your editorial claims are "badly needed" have not only heard of the brain-theft situation, but are content to occupy other fields until such time as the industry proves that it is definitely interested in openly sincere purchase of valuable ideas, whether said ideas take the form of plots, stories, music, lyrics, or even—a better technique. Therefore, possibly your article "answers" your editorial.

Yours very truly,
WEDGWOOD NOWELL.

Los Angeles, Calif.
April 15, 1930.

Editor, Inside Facts,
Los Angeles.
Dear Sir:

If it is in order for a reader of Inside Facts to make a suggestion I would like to make one, and that is that somebody, either the musicians' union or your paper, put on a course in showmanship for orchestra leaders.

This is meant well. The musicians are spending a lot of money advertising to the public for encouragement for flesh and blood orchestras, and one way to back that up is to have the bands now in theatres deliver more showmanship, especially in leaders.

The way some of those fellows beat time, they should be set in front of a garage wall with a paint brush and then they might do a fair job of painting or whitewashing. Their motions are awkward and about all most of them seem able to do is beat one-two, one-two, anyway. A graceful conductor, with personality, can pretty near sell any band, and the boys ought to take their work more seriously. It would pay.

Yours with interest,
G. Lloydwell.

Hollywood, Calif.
April 13, 1930.

Editor, Inside Facts,
Los Angeles, Calif.
Dear Sir:

Enclosed find check for renewal of subscription for one year. Can't begin to tell you how I enjoy your weekly news and how eagerly I look for it each week.

It's a great paper and I congratulate the entire editorial staff for the good work they are doing.

Sincerely,
Helen Ware.

Leonard Stevens

Who has played for Al Jolson, Fannie Brice, Sophie Tucker, Frankie Richardson, Al Trahan, Margie White—and a host of other celebrities at B. B. Cellular Cafe, Hollywood, nightly.

P. S.—Ask Anybody in the Music Business
Direction of B. B. Cellular

Night Club Entertainers

Desirous of Breaking Their Jump East
COMMUNICATE WITH
C. WHITNEY PARRY
AT THE TAVERN

341 South Main St.

Salt Lake City, Utah

HERBERT'S

Good Food With Courtesy
OPEN ALL NIGHT

745-749 South Hill Street

Los Angeles

Bachelor Hotel & Grill

151-159 Powell Street

San Francisco

If a radio program is uninspired, it will confer but meagre goodwill upon the firm which sponsors it. For a radio program that is at once individual and "jolly good entertainment," confer with James Madison, 465 South Detroit St., Los Angeles. Phone ORegon 9407.

KARELS

SCHOOL OF DANCING
Riveters at El Capitan, San Francisco
Week of April 17th

VALLIE

OR. 2658

HARVEY

7377 Beverly Blvd.

INSIDE FACTS

Of Stage and Screen

Published Every Saturday
One Year - - - \$4.00 Foreign - - - \$5.00

Advertising Rates on Application

As a bi-monthly publication: Entered as Second Class Matter, November 17, 1924, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.
As a weekly publication: Entered as Second Class Matter, April 29, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by
Inside Facts Publishing Company, Inc.
800-801 Warner Bros. Downtown Bldg., Los Angeles, Calif.
Telephone TUCKER 7832

JACK JOSEPHS - - - - - President and Editor
ARTHUR WM. GREEN - - - - - Vice Pres. and Counsel
WILLIAM C. OWENS - - - - - Secretary and General Manager

Vol. XI Saturday, April 19, 1930 No. 16

About Plugging the Weak Ones

It seems to be a credo among theatrical exploitation men that an admittedly weak show should have extra big plugging in order to bolster the box office.

Superficially that is good logic, but good logic can be, and often is, bad business.

There is no asset like public confidence, nothing that takes more care in building and nothing that can be so quickly and easily destroyed.

Whatever show-going confidence is gained from a series of good programs can be damaged for a period of several weeks by over-exploitation of a weak bill.

Chains Most Apt to Do It

This over-exploitation habit is more common with the chain theatre than with the independent house. The publicity man of a chain house shares with the house manager (or has it passed on to him) the censure that follows a drop in box office receipts. Although a weak picture is sufficient justification, rather than resort to alibi he will exert himself to the limit of his ingenuity to keep the returns up to the average.

The independent exhibitor, being freer to exercise his own judgment, and being in closer personal contact with his following than the average chain house manager, generally is wiser about these things and follows the dictates of common sense, conserving his advertising appropriation as well as his popularity and saving his ammunition for a bill that justifies it.

Third Cycle of War Films Here

Following on the heels of "The Case of Sergeant Grisch," foremost in the van of talkie tributes to Mars, comes from the sound stages cannonading and machine gun fire, also no little publicity ammunition, hailing the new era of talkie war pictures, symbolized by "Hell's Angels," "All Quiet on the Western Front," "Journey's End" and a dozen others.

The World War first attracted attention of the movie makers when D. W. Griffith, Rupert Julian et al produced their tear-jerking sentimental romances, wherein the embattled hero and heroine were saved from the firing squad promptly before the final clinch.

Talkie Realism Takes a Hand

Relegated to the back shelf for a few years, the war again took front rank in the films with the more credible exhibits of "The Big Parade," "What Price Glory," "Seventh Heaven," and the first air epics.

Now, with the full realization of sound possibilities and a new trend for literary animadversion on the trench, stench and blench angle of the Fight for Democracy, comes the third cycle. Realism sweeps aside the romantic viewpoint, and now, after a dozen years, we are to get the real unmitigated lowdown—partly in Technicolor.

MUSICAL TAB FOLDS

SACRAMENTO, April 17.—After four weeks at the Sutter Theatre the Frank Russell musical tab show folded this week, leaving the house dark. Cast has returned to San Francisco, from which city most of it came. Bum business did it.

STAYS WITH SHOW

Tove Linden, known to Honolulu society as Mrs. Dick Wilbur, of the Wilbur Players, who came to the mainland with May Robson for a part in "Helena's Boys," has decided to lengthen her stay and has gone to Oakland with the show.

FOX SIGNS PASCAL
Ernest Pascal, novelist and playwright, has been signed to a contract by Fox as a scenarist.

STORIES DEMANDED AS SOUND NOVELTY APPEAL FADES OUT

Once more "the play's the thing."

All exhibitors are unanimous in their demands for strong story material in talking pictures. Sound, music and voices have thoroughly exhausted the novelty of their appeal, even in the remote crossroads. Even color has been declared to have no tangible boxoffice value in itself. In fact color complicates the problems of handling and projection and unless it is perfectly done destroys much of the value of the picture.

Color may become universally used eventually but many loud voices proclaim that considerable advances must be made in color application before it begins to justify extra expense, and even when perfected it can never hold up a picture from which story value is missing.

The wide screen was expected by many to be the newest novelty to attract universal attention. Fox's Grandeur screen was introduced in Los Angeles with a picture declared by the great majority of critics to be weak in story value, and the result has been a wholesale collapse of the threatened wide screen vogue, with several of the producers discarding plans for shooting wide angle pictures.

There are many intelligent men among the producers, and they probably realize as much as anyone that here has to be genuine story value in their entertainment, and that it is equally important that characterizations must be vital, clearly drawn and convincing. The immediate problem is to take steps to prevent emasculation of good story material by the "sure-fire" doctors, adapters and editors that infest many studios. It is a problem that will require a firm hand and a clear-seeing eye to solve.

The creator of believable and convincing fiction is due for a much bigger place in picture production than he has had until now. The self-respecting and public-respected author of accepted fiction cannot be relegated to a cubby-hole and forgotten without a considerable loss to the industry.

EXECS AT MEETING

FRESNO, April 17.—With Geo. F. Sharp, local managing director in charge, heads of Fox West Coast Theatres in the San Joaquin Valley met here last week for their semi-annual meeting.

In attendance were A. M. Bowles, northern California division manager; Bob Harvey, division advertising manager; Geo. Roesch and N. O. Turner, Stockton; E. P. Laws, Turlock; Ray Duddy, Salinas; J. D. Graham, Watsonville; Harry Hunsaker, Visalia; J. L. Pilegard, Hanford, and Harry Losh, Hollister.

M-G-M SIGNS WOODS

Edward Woods, who played the same role in the original stage production with Doris Keane, has been signed by Metro-Goldwyn-Mayer to enact the juvenile part in the prologue and epilogue scenes in "Romance," Greta Garbo's new talkie vehicle.

DALE IN SHIFT

SAN FRANCISCO, April 17.—Chris Dale is shifting from the shipping department of the local Columbia exchange to the same department in Tiffany-Stahl's Seattle office. Louis Tisereau succeeds him here.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roscoe
BIDMEAD Bros.
DAWN, Norman Evans
DOWNING, Harry
GILLETTE, Bobby
MATHEWS, Madelyne
MILLARD, S. S.
PEDRO, Milly
SHARLAND, Fred C.

TEL-A-PHONEY

JAMES MADISON

Hello, Douglas Fairbanks.
Hello, James Madison.
What did the polite pugilist say before he hit his adversary on the head?
I beg pardon, but do you take one or two lumps?
* * *
Hello, Florence Ziegfeld.
Hello, James Madison.
Do you expect to find ticket speculators in heaven?
Yes; they'll be standing at the Golden Gates selling reserved seats.
* * *
Hello, Louis B. Mayer.
Hello, James Madison.
Who do you consider the most persuasive of individuals?
A taxidermist, because somehow or other he manages to get under our skin.
* * *
Hello, Darryl Zanuck.
Hello, James Madison.
What is your definition of a zebra?
A horse that couldn't make the jury see it his way.
* * *
Hello, Fay Marbe.
Hello, James Madison.
Britain threatens to arrest Mahatma Ghandi for making a little salt from sea water.
Wonder what they would have done to Lot's wife for turning into a pillar of salt?

Hello, Dale Winter.
Hello, James Madison.
Where did the shawl originate?
"It's an old Spanish costume."
* * *
Hello, J. J. Raskob.
Hello, James Madison.
State what Hoover has accomplished during his first year in office.
.....!
* * *
Hello, Nat Carr.
Hello, James Madison.
How would you briefly typify Pullman cars?
As "the berth of a nation."
* * *
Hello, Ramon Novarro.
Hello, James Madison.
After he retires as district attorney, there is a rumor that Burou Fitts will open a restaurant.
Probably because he is so good at grilling.
* * *
Hello, Greta Garbo.
Hello, James Madison.
Why are so many widows getting married in Los Angeles?
Because in every vacant lot are signs that read, "Destroy all weeds."

U. A. EXECS ATTEND S. F. SALES MEETING

SAN FRANCISCO, April 17.—United Artists held its annual sales and production convention here this week, with Joseph M. Schenck, president, leading the attendance. John W. Considine, production chief; Al Lichtman, executive vice-president in charge of sales, and Bruce Gallup, general director of advertising, were among the execs who attended the meeting.

Officials of Publix Theatres, local exhibs for the U. A. product, were hosts to the United Artists group who made their headquarters at the Palace Hotel.

LAMP MAN VISITS

SAN FRANCISCO, April 17.—Bill Lewis of the McCauley Mfg. Co. of Chicago, makers of Peerless Lamps, was here this week conferring with Jim Riley, local manager for National Theatre Supply Co.

The new Warner Brothers feature, "Top Speed," will feature two songs by Dublin and Burke, "Little Red Rose" and "See Naples and Die."

FOR SALE In Westwood Hills

SEE EXHIBITION BLOCK OF FIVE BEAUTIFUL HOMES RANGING IN PRICE FROM \$6450 TO \$9500. IN DESIGN, FROM FRENCH TO SPANISH. 1930's LATEST IN APPOINTMENTS AND DETAILS.

SPRINKLING SYSTEMS, LAWNS, DOUBLE GARAGES, UNIT HEAT, ELECTRIC REFRIGERATION, TILED KITCHENS, 3 BEDROOMS, 2 TILED BATHS, REAL FIREPLACES AND BEAMED OR BARRELLED CEILING IN LIVING ROOMS.

CLOSE TO SCHOOLS, UNIVERSITY OF CALIFORNIA, CHURCHES, TRANSPORTATION AND WESTWOOD HILLS SHOPPING VILLAGE. DRIVE OUT WILSHIRE, SANTA MONICA OR PICO BOULEVARDS TO 2300 BLOCK ON MALCOLM AVE., OR PHONE OX-FORD 1039.

Near Fox Studio and Culver City Studios

B.B.B. Says:
Thinking seriously of opening a Missing Persons Bureau. Getting inquiries from all over the U. S. and Europe. One from Switzerland last week. Better drop in and leave your address. You might have a legacy coming — or a split-week. It's all the same these days.
P. S.—The CELLAR is at Cosmo Street and Hollywood Boulevard . . . between Vine and Oahuenga . . . the phone numbers are GRanite 8882 and HOLlywood 8159 . . . parking is free at the lot across from the CELLAR . . . the CHRYSLER and SAMSONS are there.
Thank You.

Harold J. Bock

Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

KRESS BLDG.
935 Market St.,
Office Suite 504

FILM HOUSES BEAR BRUNT FOR PRE-EASTER ATTENDANCE DROP

SAN FRANCISCO, April 17.—California, second and final week of "The Light of Western Stars" did \$18,000. Lillian Gish in United Artists' "One Romantic Night" is currently in.

First week of Warner's "Under a Texas Moon" at Wagon's Embassy did \$10,000 and continues for another seven days. Ed Horton in "The Aviator" weak at \$7500 for Wagon's Davies. House this week makes a change of policy shifting from a 65-cent top to 50 cents and showing two pictures.

Ackerman & Harris' Casino with Billie Dove in "The Other Tomorrow" and a stage show that, for two days had Primo Carnera in at a thousand bucks a day did \$10,500. Carnera was a comparatively good draw despite unsavory publicity arising from his fracas with Chevalier, the Negro pugilist.

Again it was "Ingagi's" week, that animal picture holding to a steady pace in its second week at the RKO Orpheum with \$21,000 showing on the cash register. Picture is good for at least two more weeks, after which Radio Pictures' "Cuckoos" with Bert Wheeler and Bobby Woolsey is due. It's a funny thing about this "Ingagi." W. B. Wagon, operator of the Embassy and Davies Theatres, had an agreement to show the film at one of his local houses for a reported consideration of \$1750. He turned over his contract to the Orpheum, which house has been taking a mighty sweet profit since its capacity opening two weeks ago.

The Fox had two ace cards in its deck in Eddie Peabody on stage, and Buster Keaton on screen in M-G-M's "Free and Easy." Fanchon and Marco's "Coral Idea" and Walt Roesner's concert orchestra aided in bringing the total gross up to the \$42,000 mark. There is no doubt of the fact that the banjo-plunking Peabody is a draw in this town. There were good houses throughout the week to substantiate that. Norma Shearer in "The Divorcee" is the present week's screen attraction.

Metro-Goldwyn-Mayer's "Mysterious Island" came near being submerged at Loew's Warfield. House dropped down from a usually good gross to the figure of \$13,000. However, big things are expected of "The Rogue Song," M-G-M's smash hit with Lawrence Tibbett, which opens Saturday.

In the Publix ranks the Paramount fared best of all with George Bancroft the screen attraction in "Ladies Love Brutes," Don George and orchestra, Harold Ramsay at the organ, and Nina Frellson's kiddie revue. The house had an intake of \$18,500. "Vagabond King," after a run at the St. Francis, comes in here for a week at pop prices. Fanny Brice's "Be Yourself" bowed out at the St. Francis after two weeks with a closing figure of \$8000 with "Her Unborn Child" succeeding. At the

Market St. Gleanings

SAN FRANCISCO, April 17.—We have yet to see a better silent trailer than the one Herman Kersken has at the Fox this week on Metro-Goldwyn-Mayer's "Divorcee," a flicker made from the recently published and sensational "Ex-Wife." Throughout its entirety the trailer stresses the fact that the book, which was banned, has a flock of snappy lines and actions and that the picture is hardly less spicy. "It just gets by the censor," the trailer reads. And does it excite audience comment? Well, we should ask!

UNSOLICITED INTERVIEWS
Hurrying into the sanctum of Charles (Publix Coast Supervisor) Kurtzman, we startled that individual with the query, "Do you think there will be many old people this year?"

"Publix Theatres are leaders in their field," he retorted, smilingly. "I mean, what do you think will happen to Bolivia if Kolster Radio rises?" we continued, nonplussed.

"Why, do you know that in 1929 Publix Theatres, west of the Rockies alone, played to more people than there are musicians in favor of the talkies?"

Not being aware of that fact, we retreated. As we left the office, in the left-hand pocket of our coat we discovered this notation neatly penciled in the fine Italian hand of Mr. Kurtzman: "Publix Theatres are leaders in their field."

Not only do stenogs go into "Off to Buffalo" between dictation, but college studies fall for the pedal activity in a big way. University of Californians have taken up the art of tapping to such an extent that the U. has instituted a course in that gentle pastime.

SPOTLIGHTS
George Nickson buying pajamas . . . gorgeous Russian ones . . . Abe Bloom "Puttin' on the Ritz" . . . Radio singers panning vaude players . . . and vice versa . . . Helen O'Neil ultra busy with her Pepper Box program over KTAB . . . but still finding time to look attractive . . . Arthur Ward taking an early morning hike on the beach with this kolyunist . . . Carlton Kelsey working on orchestrations for "Hi There" . . . Al Trahan's crack "Oh, you use Life Buoy soap . . . I'll have you know this is a high-class act" . . . Marie Dressler nursing tired feet after a shopping expedition . . . and having photos taken for the dailies . . . Al Sather and Larry O'Dowd still at it . . . wonder where Ron Jonson was . . . Eddie Holden giving us a bust . . . not on the nose, you dope . . . it's a plaster one of his Frank Watanabe character . . . Charlie Hamp doing a number for us . . . thanks, Chas . . . Eddie Peabody tardy . . . and his excuse was an animal picture . . . Walt Roesner, Herman Kersken and Joe Sinal post-mortemizing everything in general . . . Don E. Gilman taking issue with Carl Haverlin's recent story in this publication on radio surveys . . . Lew Rosenberg in from L. A. . . . Graf Bros. hustling on their new recording plant . . . Jo Mendel hustling on his new night club . . . four actors hustling away when we suggested "how about an ad" . . . the gag in "June Moon": "I'll sue her for alienation." "Oh, you can't do that; she was born in this country." . . . Stop me if you've heard this one.

CARNERA AT \$1000

SAN FRANCISCO, April 17.—Primo Carnera, Italian giant heavyweight, appeared at Ackerman and Harris' Casino on Tuesday, Wednesday and Thursday at a reported salary of \$1000 a day. House boosted its price to 50 cents for the added attraction.

LEGITS HOLD UP FAIRLY WELL IN S. F. DESPITE LENT PERIOD

SAN FRANCISCO, April 17.—A plentitude of good shows held up local legit boxoffices fairly well despite the heavy competition of Holy Week and several days of rainy weather. Again "June Moon" at the Geary topped all else in town for its second week, the Ring Lardner comedy grossing approximately \$13,000. Holds on until Monday night when "The Criminal Code" comes in.

All Duffy houses got by okay, the first week of "Elizabeth Sleeps Out" doing \$5000. The President with "The Blue Ghost" in its second stanza took in \$5100. Across the bay in Oakland, initial week of May Robson in "Helena's Boys" took a gross of \$4000.

The Curran was dark this week with Lillian Albertson due to bring in "New Moon" on Sunday.

GREEN STREET PLAY IS BACK ON BOARDS

SAN FRANCISCO, April 17.—After four trials and two grand jury indictments, Sid Goldtree has again resumed "The Peephole" at his upstairs Green Street Theatre. And again, it is expected, Police Captain Arthur D. Layne, exponent of all that is good and pure in the theatre, will haul Goldtree and his troupe before the courts on charges of giving an immoral and indecent performance.

The original cast, with the exception of Jack Phipps, was in the reopening night's show. Phipps was replaced by Arthur Wellington. Remainder of the cast includes Joe Kemper, Hugh Metcalf, Carol Winston, Taylor Graves, Connie Carlisle, Betty Blossom, Judy Swanson, Gene West, Maurer Fleurnoy, Bruce Payne and Larry Cook.

In defending Goldtree before Judge S. J. Lazarus, Attorneys Hugh McKevitt and Morris Oppenheim branded the series of police raids on the Green Street Theatre as persecution rather than prosecution, and requested Capt. Layne to clean up this city's liquor and redlight districts instead of raiding shows.

TREASURER TRANSFER

SAN FRANCISCO, April 17.—Louis Tavolara has been transferred from Publix's California to the Paramount as treasurer, succeeding Jerry Forsyth.

BURTON IN S. F.

SAN FRANCISCO, April 17.—Billy Burton, representative for Ager, Yellen and Bornstein, is here to play the firm's catalogue.

Food Fit For a King
at the

LOUVRE CAFE

THE PROFESSIONAL HEAD-
QUARTERS NEAR THE
WARFIELD THEATRE
972 MARKET ST.
SAN FRANCISCO
EDW. MITCHELL, Prop.

HOTEL GOVERNOR

TURK AT JONES
SAN FRANCISCO
THE HOME OF ALL THEATRICAL PEOPLE
PLAYING SAN FRANCISCO
SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDEN, Prop. BERT HENDREN, Asst. Mgr.

Erlander's Columbia turned picture for the current session with Mr. and Mrs. Martin Johnson's animal flicker "Across the World" holding the screen.

Capital and Tivoli both dark.

COOGANS VISITORS

SAN FRANCISCO, April 17.—Mr. and Mrs. Jack Coogan, with their youngest son, Robert, were here this week visiting Mrs. Coogan's mother, Mrs. Junior Doliver.

OUT FOR WEEK

OAKLAND, April 17.—Joe Petley of the Arthur Petley act was out of the last half of the week at the R-K-O Orpheum, due to stomach trouble. Arthur Petley, aided by two remaining members of the act, continued without the other member.

BARNES SHOW DATES

SAN FRANCISCO, April 17.—The Al G. Barnes circus opens here April 24 for a four-day stand.

MARIE VISITS S. F.

SAN FRANCISCO, April 17.—Marie Dressler, comedienne of "Chasing Rainbows" and other Metro-Goldwyn-Mayer pictures, was here this week on a short vacation.

MOTHER IS DEAD

SAN FRANCISCO, April 17.—The mother of Selby C. Oppenheimer, concert manager, died at her home here this week.

CRABILL IN HOSPITAL

SAN FRANCISCO, April 17.—Ralph E. Crabill, Publix exec, was confined to the hospital for three days last week by an operation on his tonsils.

W. G. GORMES DIES

SAN FRANCISCO, April 17.—William G. Gormes, stage hand, died April 8 at his home here.

NINA FRELLSON'S

JUVENILE FOLLIES
PARAMOUNT
SAN FRANCISCO

"A LITTLE SMILE"

Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)

CONCORD PUBLISHING CO.
1179 Market St. San Francisco

Artistic Scenic Advertising Curtains

By Far the Best in America
CURTAIN PRIVILEGES
BOUGHT FOR CASH
OR SCENERY

Chas. F. Thompson
Scenic Co.
1215 Bates Avenue
Phone Olympia 2914
Hollywood, Calif.

ANOTHER REPEAT

"SURE SHOT"

EDDIE PEABODY

"The Big Draw" at the Fox
San Francisco, last week

THE TRUMP ACE THAT TAKES
EVERY HAND

SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

REVIEWS
COMMENT

RADIOLAND

By FRED YEATES

CHATTER
NEWS

HERE'S AN ANSWER
TO RADIO COMMENT

(Editor's Note — The following self-explanatory remarks are in answer to a recent critical consideration in INSIDE FACTS of the programs broadcast over the stations mentioned.)

By JOSE RODRIGUEZ

That perennial question, "Why doesn't radio broadcast more serious and complete classics?" has bobbed up again at KFI-KECA. The last appearance of this important query occurred in connection with the symphony programs of a nationally prominent oil company.

"You should give us more complete programs," ran the question. "Why cut up a beautiful symphony, like Beethoven's in C minor, into a group of excerpts? Why confine yourselves to so many familiar and threadbare pieces. Why not 'go modern' once in a while and give us Stravinski, Respighi, Schoenberg, De Falla and Bartok?"

The answer is that radio is skirting Scylla and Charibdis. On the one hand, it has the element of time to contend with. Time is more precious to radio than space is to newspapers. There is also the social element of education. On the other hand, it faces the extravagant and exorbitant demands of copyright license fees. Examining these points one by one, we have:

1. In a program of one hour, to play an entire symphony of 30 to 40 minutes' duration would be injudicious and would not eliminate tab-end pieces. Speaking from the side of the purist, there are few symphonies or operas which would not gain by judicious editing. There are innumerable instances of this from musical history. Not only have classics been edited, but they have been re-arranged, re-instrumented, abridged, amplified, and remodeled from the time of Palestrina to that of Wein-gartner.

2. Radio symphonic programs are not directed to the specialized or technically-minded audience. As an educative force, they are aimed at the great mass of people to whom a symphony is a strange and new as a Japanese print is to a police sergeant. It is far better that 100,000 people hear an intelligently condensed version of Beethoven's symphony in C minor, than that 1000 trained enthusiasts hear a beautifully conducted entire performance. This is a social duty of radio: Preferably to familiarize all humanity with our heritage of beauty in music, than to please a selected group of critics. Consequently, the most music we can cram into one hour, or two or three hours, the better for us. This in no sense means distortion or mutilation of the music given.

3. Organizations, combinations and monopolies of musical works which control copyrights, sometimes—better to say frequently—demand such extravagant fees for the performance of certain works, that it would be economically unwise and even ruinous for a broadcaster to use those works. All of Puccini, for instance, is still under copyright. And Puccini as already a familiar name and his music should be heard everywhere.

Some of the most interesting and significant moderns are still under copyright. Even some of the humblest and least meritorious jazz composers are burdened with restrictions of performance which prohibit their wide use in radio. Broadcasters must live and broadcast costs money.

Even under these handicaps, radio is doing a notable work. For instance, KECA recently broadcast the entire Mass in B minor, by Johann Sebastian Bach, performed by a chorus of 250 voices of the Los Angeles Oratorical Society and a symphonic orchestra.

Here were five hours of the most sublime musical expression that mankind has ever produced, presented by an aggregation of artists who admit few equals and no superiors. Before this single but by no means isolated case of radio's furtherance of musical appreciation, carping criticism must pause and swallow a few hasty words.

Pickups &
Viewpoint

By FRED YEATES

We note the name of Harvey Orr, a tenor, singing from KPO, San Francisco, and wonder if it could be a crack sprinter who was fellow-member of a track team away back in 1909-10. This Harvey Orr was a tenor in the Methodist choir, and a good one. We goggled at the same girl, too. Where's Effie Toye, Harv? Is her sister still singing double voice in vaude?

George Simons, new lyric tenor on the staff of KHJ, gives an interesting light on the proposition of foreign vocal training. He says he can spend three months a year in Italy at a total expense of \$900, which includes transportation each way and two lessons daily from a maestro while there, and all living expenses.

KHJ is broadcasting an appeal for eggs. This, officially, is on behalf of Easter, but there are unofficial musings as to whether there is any idea of mating these eggs with the daily parade of hams to this station. Lindsay MacHarrie wears a hungry look these days.

A series of records are now being broadcast on the subject, "How to Talk Better English." These are sponsored by a Chicago organization. No doubt without the sanction of Mayor Thompson, who refuses to endorse anything English. And, no doubt, the method teaches staccato delivery.

KFWB introduced a pleasing Hollywood note into its Sunday night First National hour when some back-sound-stage atmosphere was injected into what ordinarily is just another radio program. There was room for improvement, of course, but it is the beginning of something that might well be developed into a significant asset. A little thoughtful preparation goes a long way, and really, it is not too much to expect a picture program to present a little picture atmosphere.

It develops that Will Rogers likes an audience reaction, even when broadcasting. Last Sunday night, while preparing to talk over a national network originating here, he saw a lot of people rubbering through the studio doors. He waved them to come in and be seated, and told them not to bother about keeping quiet, and seemed much more at ease than when alone before the mike. Old trouser blood will tell.

Coal and Coke, local blackface broadcasting team, invite fan mail by promising listeners a souvenir if they will write for it. Said souvenir turns out to be a little piece of coal and ditto coke.

Our frequent cracks at the quality of the symphony orchestra programs broadcast over KFI during the winter under the sponsorship of an oil company, have been answered by a pleasant little article penned by Jose Rodriguez, and which he deliciously titled "Radio's Musical Job Is to Make Art Dear to People, and Not to Please Little Groups of Critical Gentry." Jose himself was for some time one of that little group of Critical Gentry. The article will be found elsewhere in this department. We dismiss it loftily by saying that If Art Is to Be Made Dear to People they should be given Samples of Said Art, and not expensive renditions of the cheap karape that can be heard on any station at any hour of the day or night.

Barks From the Office Dog: Leigh Harline trying to steal Ken Niles' new trick tie . . . Ken appreciating the spirit more than the gift . . . Page Charlie Wellman . . . the drink we spoke of was the Adohrable milk the gang at KFI are quaffing . . . Lindsay MacHarrie dispatching six meals per day . . . in truth, thou hast a lean and hungry look, Cassius . . . Jean Powers playing the ponies . . . one entry scratched . . . a horse on

RADIO SURVEYS ARE
PROFITABLE, CLAIM

SAN FRANCISCO, April 17.—Characterizing radio surveys as "sound analysis of the radio situation," Don E. Gilman, vice president of NBC in charge of the Pacific Division, today took issue with statements made recently to the effect that such surveys "are not conclusive or particularly advantageous."

"Not only have we found these surveys extremely helpful and direct guides toward our developments, but they have been used by other institutions directly and indirectly connected with radio and have been accepted by them as sound analysis of the situation," Gilman said.

The NBC executive referred especially to an article published recently by Inside Facts, which quoted Carl Haverlin, of Earl C. Anthony, Inc., at Los Angeles.

"As the name of the National Broadcasting Company was used in connection with this article, I feel it necessary to state that this company is of contrary opinion," Mr. Gilman declared. "At considerable expense, we have had surveys taken which would indicate the interest of the radio audience in various types of programs and reveal as well the degree of interest in radio generally."

"The Pacific Division of the National Broadcasting Company two years ago made a survey to determine the interest of women in daylight programs and to learn the type they preferred," Mr. Gilman continued. "After this survey was completed, we instituted what has proved an extremely successful feature and one which is recognized by its users and accepted nationally by advertisers and broadcasters as an extremely successful and sound commercial medium. This entire plan of broadcast was developed from a survey."

"Everyone who has had to do with the scientific surveys and analysis knows how to discount spot opinion and hasty decisions. We have relied consistently upon excerpts from our analysis, and to that we attribute much of our success."

THREE CHANGES IN
KHJ'S STAFF MADE

Further staff changes are announced at KHJ this week. A lyric tenor has been added, in the person of George Simons, brought out here from WMAQ, Chicago, by Erno Rappe for picture work. While waiting for picture work to break, Simons will work over the local Don Lee station.

Elinor Rennie, for some time the staff contralto at KHJ, has resigned and her place filled by Mildred Ware. Miss Ware was former soloist with the Mormon Choir and has been frequently heard over various Los Angeles stations.

Alice Forsythe Mosher will be heard warbling soprano, while Eloise Kirkpatrick is vacationing at Palm Springs. Miss Mosher was formerly staff soprano at this station and is now in pictures.

ALICE GENTLE ADOHR
STAR FOR PROGRAM

The opening bill of the new Adohr series of presentations over KFI will present the opera "Carmen" in full, instead of "Traviata" as announced last week.

Alice Gentle will be starred, supported by Harold Spaulding, Robert Hurd, Gretchen Garrett and Everett Stidham. The broadcast begins at 8 p. m., April 22.

him . . . milk is figuring heavily in the diet of these radio folks . . . Yeah . . . Jean drove into a milk wagon and killed a horse . . . Dick Creedon cultivating a marcel . . . and ghost-writing Filipino poetry . . . and having his teeth analyzed . . . generally going to wrack and ruin . . . Have A Little Faith In Me, Jerry . . . we meant well by you . . . Ho hum, it's a dog's life.

Program
Reviews

CROSS-SECTIONING
RADIOLAND
THUMBNAIL REVIEWS
LOS ANGELES
(April 15)

Radioland at breakfast time; accompaniment for the dunking doughnuts.

8:15 a.m. KFI—Starting the day right with dear old Dobbs reciting poetry about birdies and babbling brooks, plugging phonograph records made by his friends, and assuring us that all's right with the world. They say he gets half a hundred grand a year, and fifty thousand bucks can't be wrong.

8:25 a.m. KMTR—Bill Sharples in action with his breakfast club. Dialogue, Al and Algy; apparently introducing a new series of skits.

8:30 a.m. KMPC—" . . . do you know the value of exercise?" saith a man. Then a piano playing "You Gotta Get Up," followed by a "preacher without a pulpit . . . did I stick to the creed?" He admitted he believed in it, anyway, and he was grateful for—well, for something or other.

8:35 a.m. KTM—"The Rosary" on a steel guitar, then Marillah Olney's voice talking about fashions, then a phonograph record of the Schubert "Ave Maria."

8:40 a.m. KFWB—Lawn mowers (what an unpleasant thought so early). "The Marathon dance is reduced to nine couples, now in their 1100th hour." Piano, "If I'm Dreaming." Poultry market ad; knitted sport things.

8:45 a.m. KNX—"Paramount Pictures, Los Angeles Evening Express station . . . do you know that a beautiful tunnel is being built to our marvelous property . . . ?" Record, "Happy Days."

8:55 a.m. KMIC—Lot of voices shouting and laughing around some ad plugs. "St. Louis Blues" by request, lot of names mentioned.

9:01 a.m. KGfj—Records. Ad for awnings. More records.

9:05 a.m. KHJ—Savings bank program. Leslie Brigham reciting—"You shall hear how we fared down in Texas, by the Rio Grande . . . goodbye to the kisses and the blue skies . . . down by the Rio Grande . . . Alaska was dead . . . down by the Rio Grande . . . save up your pennies in the family sock . . . down by . . ."

Yeates.

CHAS. W. HAMP
KFRC

San Francisco
This is "30 minutes of sun-n-n-shine" as conducted by Charles W. Hamp, whose radiant other personality makes him one of the outstanding radio singles . . . and incidentally one of the highest salaried . . . on the Pacific Coast.

He has a zippy style all his own in conducting S. and W.'s half hour of coffee plugging. And it's a cinch he sells plenty of those green cans.

The time is given to requests and in answer to them he plays his own piano, sings, whistles and chatters in his own individual style.

"Isn't This a Cockeyed World?" a comedy novelty, scored heavily for him and then he did "Woman In the Shoe," in a different style. Went through "If You Believed In Me," "Let's Do Something Different," "You Darlin'," signing

IDEA PIRATING OVER
RADIO GETTING BAD

Radio artists who have created original characters and big followings in the broadcast world are becoming incensed at the pirating of their stuff by other microphone performers.

There is a wide difference between impersonators and pirates, they say. They do not mind the impersonator, because such artists give credit to the original of the character they imitate, and in fact the original gains prestige and advertising from the impersonation.

The pirate, however, gives no credit and unashamedly steals the originator's stuff. It is against such performers that the ire of the creative artist is aroused.

A case in point is the instance of an entertainer who achieved such a following for his original style of presenting his entertainment that he became one of the highest paid entertainers on Pacific Coast radio. Another entertainer copied his style and presented a program from another station. Immediately a flood of telephone calls came to the studio asking "who is that on the air now?"

The girl tallied the calls and turned in the gross as "applause calls" not understanding that the public was merely wondering if their favorite original had changed his station. The result, however, was that the imitator landed a good contract and is today continuing to peddle the other fellow's stuff as his own.

Unfortunately there is no way for the creative artist to protest his mannerisms and style of delivery from use by others, and all they can do at present is just wonder what can be done about it.

RADIO COLUMNIST

A "Hollywood" column is to be done over KFI, three times weekly, by Will E. Wing, veteran film scenario writer and author of a syndicated Hollywood column.

off with "Goodnight" and a plug for S. and W.

Most radioists are annoying when they plug their sponsor's article, but with Charlie Hamp, you listen to it and like it.

Bock.

Over the Air From KYA
SAN FRANCISCO
Comes the Voice of
Greta Gabler

ALWAYS ANXIOUS TO PLEASE
George Nickson
TENOR SOLOIST
KYA - SAN FRANCISCO

TUNE IN ON
DUD
WILLIAMSON
MASTER OF CEREMONIES
and STAFF ARTIST
KYA SAN FRANCISCO

RADIO'S
PERSONALITY GIRL
JEANE COWAN
Daily At
KFWB

DOBY & LOU
COMEDY HARMONY
Per. Address: INSIDE FACTS
SAN FRANCISCO

The English Comedian
Wm. DON
CHARACTER IMPRESSIONIST
National Broadcasting Co.
SAN FRANCISCO

On the Air Continuously Since 1923

Lem 'n' Life

Don Lee-Columbia Broadcasting Chain

Direction Chic Arnold, Care of KFRC, S. F.

KJR GETS RADIOING OF SEATTLE GAMES

SEATTLE, April 17.—One of the radio "plums" of the year in Seattle went to KJR when the Seattle radio station obtained an exclusive contract for the season to broadcast all the baseball games in which the Seattle Indians participate.

The contract was signed by Thomas F. Smart, manager of KJR and general manager of the Northwest Broadcasting System, and William Klepper, owner of the Indians.

Ken Stuart will announce the games. When Stuart moved from KOL to KJR, the baseball games moved with him. One of the provisions of the exclusive contract states that Stuart should announce all the games.

WARNER SONG ACTION NOT FELT HERE YET

The reported action of Warner Brothers in withdrawing certain theme song numbers this week from use by the National Broadcasting Company has no local significance, at least as yet, according to officials of the Anthony stations here which release NBC programs.

The only effect will be that they will not be heard here on network programs originating on that system. The numbers have not as yet been withdrawn from use on locally produced programs.

Attractive, Lovely, Pleasing, Tuneful, is how prominent radio artists praise

"AM I THE ONLY ONE FOR YOU"

Fox-Trot Song

Adv. Song Copies Now Ready Watch for Orchestration

MANAOIS MUSIC PUB.

1619 J. St. San Diego, Calif

San Francisco Radio Notes

SAN FRANCISCO, April 17.—KTAB's latest acquisition is Florence Grebe, who comes from KGW, Portland, to act as assistant program director to Helen O'Neill and press agent for the Pickwick station. Fred Yeates, the Los Angeles radio editor for this publication, doesn't need to think he has a corner on all the nice looking publicity women in radio, for right here is competition for his L. A. lookers.

More than 6000 microphone appearances were made in the NBC San Francisco studios during the last month, it is revealed by the announcers' reports.

Instrumentalists and orchestral conductors lead the parade to the mike, according to Bill Andrews, who is responsible for the report. Their appearances totaled 3964. Singers made 713 appearances and national players 347. The total reached 6371.

News dispatches from Washington, D. C., state that Senator Dill has prepared for congress a legislative proposal for placing non-controversial radio legislation in the hands of a director of radio. Under the plan, the radio director would receive an annual salary of \$9000 a year and would make recommendations on licenses, supervise inspections provided for stations and take over virtually all radio regulations now exercised by the Department of Commerce, with some functions now under the Federal Radio Commission

Did you hear the Marvelous Marin program over KYA Saturday night?

KFRC's staff baritone, Frederick L. Brown, is lying seriously ill in Letterman hospital. San Francisco, as the result of monoxide poisoning, further complicated by a touch of pneumonia.

The William Morris agency has advised all radio stations that the songs of Harry Lauder, whom Morris manages, are exclusively Lauder's and not to be broadcast.

The Saturday night frolic that

OLD KNX STUDIOS BEING CONSIDERED

The old KNX plant in the California Theatre building at Tenth and Main may come back to life within the next 30 days, according to reports current this week.

When KNX was moved to its new home and wave length, under a new license, the old plant simply ceased operating and no steps were taken to cancel its privileges. It is believed that broadcasting could be resumed without formality, and report has it that the station will be transmitting programs shortly.

The theatre is being completely remodelled inside and furnished with a new front for operation by Miller amusement enterprises.

Ted Maxwell has instituted over NBC has, in its few short weeks of life, blossomed out into a popular other feature in San Francisco. Maxwell, who master of ceremonies the two hours of entertainment, has some of the station's best known artists working on it, among them being Peggy Chapman, Irving Kennedy, The Coquettes—Marjorie Primley, Imelda Montagne and Annette Hastings—Bobbe Dean, Walter Beban and his Musical Musketeers, Charles Marshall, Harold Peary, Capt. Bill Royle, William Powers, Johnny O'Brien, The Hillbillies, Dick Le Grand and Rufe Klawans.

Highlights on KTAB's Pepper Box program of last Wednesday night include a comedy sketch, "The End of a Perfect Flirtation," "The End of a Perfect Flirtation," miked by Helen O'Neill and Sam Hayes; the music of Walter Rudolph and orchestra; the pop warbling of Jimmie Currie; the witty wise cracking of Dinty Doyle, radio critic of the Oakland Post-Enquirer; the sing of KTAB's voice ensemble; Ernie Smith's description of the Stanford stude stealing the ax from U. C.; the sopranoing of Madeleine O'Brien, new staff member.

E. Harold Dana has returned to NBC's San Francisco studios after a year's absence.

Fanchon and Marco Radio Period Delay

The Fanchon and Marco radio broadcast proposition is marking time pending the lining up of sponsors for the time. A two-hour program is on the cards, which is a lot of time for any one sponsor to tackle. It is expected that it will be necessary to line up from two to four advertisers for periods of the time, and the main problem is to assemble the right combination for best results. KMTR is expected to be the broadcast medium for the first series.

KFWM, OAKLAND, IN HEARST NEWS TIEUP

OAKLAND, April 17.—After a period of devoting itself to personal pluggings, KFWM, Oakland, seems likely to do an about face. The station has tied up with the Oakland Post-Enquirer, Hearst daily, and is readying plans for new studios and equipment both in Oakland and in Berkeley.

The Hearst tie-in is merely for news service. It and other new features are expected to build the station up considerably. In San Francisco Hearst's Examiner is associated with KTAB while its evening paper, the Call-Bulletin, is connected with KFRC.

Until now KFWM has been sharing the air with KFWI, San Francisco, but a recent change of frequency gives the former station 2000 watts power on unlimited time and shifting from 930 to 740 kilocycles.

PORTLAND, Ore.—Radio KOIN proved a mecca for radio fans during the opening of the enlarged and beautiful studios in the New Heathman Hotel. The station entertained with a two-hour presentation of the Portland Symphony orchestra, Warner stone and his orchestra, McElroy's Greater Oregonians and the Rose City Beavers.

DEFINITE ACTIONS ON SUBSIDY PLANS

The General Broadcasting Association, whose aim is to start a movement to subsidize non-advertising programs over key radio stations throughout the country was first revealed in Inside Facts recently, are now getting down to definite detail, according to announcement this week.

The first move is to assemble radio talent in Los Angeles, who will prepare and thoroughly rehearse programs which are to be electrically recorded on 15-minute discs, in which is included a brief discussion of the aims and objects of the association.

These records will be distributed to major stations for release on time paid for by the association.

Program manager in charge of these preliminary efforts is Conrad Hays, brought here from New York for the work. Further announcements as to talent to be used, program policies and other details will follow meetings being held this week in Los Angeles.

AMOS AND ANDY SIGN FOR RKO SUPER FILM

The golden voice of the talkies have lured two radio stars to Hollywood.

"Amos and Andy," the sentimental blackface team that has catapulted to radio fame, have signed a contract in Chicago by which they will be starred in a million-dollar Radio Pictures musical comedy drama this summer. "Check and Double Check" will be the title of the talking screen show. It is taken from their drawing radio dialogue. "Amos 'n' Andy" are expected in Hollywood within thirty days. Special dressing rooms are being furnished for them on the R-K-O lot.

ANNOUNCER CHANGES

Bob Nicholls, former chief announcer for KJR, Seattle, is now announcing on KFRC, San Francisco.

BOOKED OVER ENTIRE RKO ORPHEUM CIRCUIT IN UNITED STATES

A RECORD SMASHER!!

"INGAGI"

The World's Most Amazing African Adventure
Filmed With Sound

GORILLAS!
WILD WOMEN!
UNBELIEVABLE!

AT
R-K-O ORPHEUM
SAN FRANCISCO
RECORD SMASH

AT
R-K-O ORPHEUM
LOS ANGELES
RECORD SMASH

AT
R-K-O ORPHEUM
OAKLAND
RECORD SMASH

AT
BLUE MOUSE
SEATTLE
RECORD SMASH

AT
MUSIC BOX
PORTLAND, ORE.
RECORD SMASH

CONGO PICTURES, LTD.
MOMBASA, BR. E. AFRICA NEW YORK
U. S. HEADQUARTERS, 1105 N. WESTERN AVE.
HOLLYWOOD

AT
BLUE MOUSE
TACOMA
RECORD SMASH

BEN WESTLAND, Northwestern Representative
BENJ. FRANKLIN HOTEL, SEATTLE

ASK THE HOUSE THAT RAN IT!

VANCOUVER, B. C.

A. K. MacMartin

REPRESENTATIVE

901 Bekins Bldg.

NORTHWEST

JEAN ARMAND DISTRICT MANAGER

502 EASTLAKE AVENUE

Seattle, Wash.

WASHINGTON OREGON

IDAHO MONTANA

Division Offices

Phone: Capitol 1932

PORTLAND, ORE.

F. K. Haskell

REPRESENTATIVE

Postoffice Box No. 16

WARM WEATHER BAD FOR SEATTLE'S BIZ

SEATTLE, April 17.—Summer weather, Lent, the approach of Holy Week and advent of the Jewish Passover cut into the activity around the theatres last week, with practically everyone suffering.

Fox's Fifth Avenue and R-K-O's Orpheum ran practically a dead heat, each reporting \$15,500 into the coffers for the past stanza. The West Coast house, with "Ship From Shanghai" on the screen and Fanchon and Marco's "Eyes" Idea on the stage was pleasing all around. The Orpheum housed "Second Wife," exploited heavily from the sex angle, and the standard four-act vaude show headed by Nan Halperin and Burns and Allen.

Publix's Paramount, reporting \$14,250 for the "Benson Murder Case" was nice and profitable. Stanleigh Malotte at the organ and Arthur Clausen's Paramounters of material worth to this stand.

John Hamrick's Music Box again took the lead of this operator's two stands with \$7750 for the second and final week of "Under a Texas Moon." Very satisfactory here. "Vengeance" at the Blue House across the street, profitable with \$5500. "Ingagi," wild life film currently in at the Blue Mouse and going heavily. Edward Everett Horton in "Wide Open" at the Music Box opened satisfactorily.

The New Fox, showing "This Mad World," gathered a reported seven grand which was rather hefty for this film. Owen Sweeten's band, with a pleasing concert, undoubtedly helped. "The Rogue Song" coming for an extended run starting next week.

Erlanger's Metropolitan was given over to concerts and road show attractions the past week. Moroni Olsen players, standard favorites here, practically a sell-out for two-day, Friday and Saturday, showing of "White Wings." Concert artists filled two additional days to nice biz at the Metropolitan.

Night life biz didn't seem to suffer much from the presence of Paul Whiteman and his band in the Civic Auditorium. Vic Meyers' Club Victor, featuring Meyers' own recording orchestra and Carolynne Snowden, showed plenty of activity.

The Washington-California crew races on Friday brought plenty of folks into town. Tiny Burnett and his band in the Olympic Hotel's Venetian Gardens also going great, with consistent biz.

Coffee Dan's, popular priced spot, now getting into the proper atmosphere, with the theatre folks in town giving the spot a play, livening up the place. Dick Buckley, as m. c., well liked, handling the show in nice fashion. Marie Dickerson and Elsie Jewell, featured entertainers, plugged along with Gordon Kilbourne's band. Looks good for continuer profit.

VANCOUVER

By A. K. MacMARTIN

The R-K-O Orpheum led the parade with the largest gross for the week. A great comedy bill of vaude headlined by Weaver Brothers and Elviry, who have many more members of the homespun family from Arkansaw with them this season, was responsible for the big draw. The picture "Such Men Are Dangerous," with Warner Baxter, was also good entertainment.

The Strand and Capitol shared honors for second place with Paramount's "Slightly Scarlet" at the first named house and M-G-M's "Their Own Desire" with Norma Shearer, proving popular at the Capitol.

The British Guild Players up at the Empress continued to crush 'em in with "The Adventurous Age." While the only tab show in town, Lee Jaxon and his Comedy Company at the Royal, had nothing to complain of, the fans depositing liberally and in increasing numbers at the b. o.

The Beacon did better with larger display newspaper ads and a split week policy, with Gloria Swanson in "The Trespasser" the first half and Norma Talmadge in "New York Nights" following.

"The Colonial had Dolores Costello in "Marriage of Convenience" with Charlotte Greenwood in "So Long, Letty" at the Dominion, both houses doing well.

Business in the suburban spots continued to hold up, all the houses being wired.

Heinie Lewis, Dutch comic, has been added to the cast of Lee Jaxon's company at the Theatre Royal.

The local show shops had strenuous competition several nights of the current stanza. Thursday night Gus Sonnenberg, wrestling champ, headlined a card which packed the Auditorium, in a grunt and nush event. Friday night the Boston Bruins met Vancouver, Pacific Coast hockey champs, in the first of a series of three matches, packing over 10,000 fans into the big ice arena.

The Musicians' Union has organized the Vancouver Professional Concert Band, made up of 35 members of the local, all former musicians of local theatres previous to the advent of the talkies. Will Edmunds is conductor. They are advertising in local publications that they are prepared to accept bookings for garden parties, broadcasting, or any other event.

Alterations and new theatre construction in this territory include the new F. P. C. Corporation house on Broadway costing \$450,000, the Edward Guest house on Granville south, now under construction, costing \$225,000. A balcony is being added to the Empress, Kamloops, to increase seating capacity at a cost of \$15,000. A new theatre called the Strand

FIRST AMUSEMENT PARK FOR SEATTLE

SEATTLE, April 17.—Seattle will have its first amusement park in 20 years with the opening, scheduled for May 24, of such a spot at Bitter Lake, just north of the city limits.

Sponsored and financed by the Washington Amusement Company, group of local capitalists, Seattle's "Coney Island" will embrace 22 concessions, a 4000-foot scenic railway, roller coaster, free picnic grounds, swimming and bathing arrangements. The park covers 65 acres, which have been landscaped and planned.

Construction on the park has been in progress since September. One-fourth of the area will be given over to such accessories of whoopee as the Fun House, the Tumble Bug, the Dodge-em, the Red Bug, the Merry Mix-up, Seaplane, Crazy House, Merry-go-Round and other such paraphernalia, some of which is said to be new to the coast. A mammoth dancing pavilion also will be in operation on the grounds.

The scenic railway is declared by the operators as one of the fastest and longest in America.

The entire lay-out was constructed and designed by C. E. Phare, engineer and designer, who came from the East especially for this venture.

Leo F. Smith, president of the Washington Amusement Company, will serve as managing director of the park, with I. E. Dill in charge of advertising, exploitation and entertainment. William A. Logus is treasurer. All three men come from the Jantzen Beach amusement park of Portland, Ore.

BAND ENTERTAINS

SPOKANE, Wash.—Henry Santrey's Soldiers of Fortune, a 17-piece orchestra, during their engagement this week at the RKO Orpheum, also furnished the entertainment at the Danvenport Hotel at the convention of Inland Empire Education Association meeting.

DUFFWIN STAYS OPEN

PORTLAND, Ore., April 17.—Although originally scheduled for closing here some weeks ago, Henry Duffy's Duffwin Theatre, under the management of Bill McCurdy, is still forte with the patrons. Howard Miller and Leona Powers are currently featured in the leads of this popular troupe that is getting heavy play from local audiences. Closing now postponed indefinitely.

will be erected at Prince Albert, Sask., cost not stated. A Rothstein of Winnipeg is building a theatre at Saskatoon, Sask., to be called the Roxy. F. P. C. are building an \$80,000 house at Rossland, B. C.

Notes Along Fifth Avenue

April showers obvious by their absence . . . And the girls look mighty classy in their spring apparel . . . Al Finkelstein scans a pile of newspapers . . . Lou Golden is off for the bank . . . John Bowles is among those not around . . . Helen Kruse wears a big smile . . . Art Huot is back on Seattle's film row . . . Hal Elias is off for L. A. . . . Bun Mulligan gets a new assignment, that of assistant p. a. . . . Everhardt Armstrong lunches in the Green Gate . . . Harry Mills in the Richelieu . . . Dick Hayes works through his lunch hour . . . Art Kennedy grabs a sandwich in a hurry at Fisher's . . . John Sully learns new tricks with a home-made cane while Muriel Thomas looks on, uninterestingly . . . B. N. Hutchinson sits in the box-office at the auditorium . . . While "Wee" Coyle waxes the floor . . . Harry Ponselle dances with a radio singer . . . And Billie Landers gets the break . . . Dick Rickard looks in vain for a partner . . . Marc Winans uses the typewriter at a rival station . . . Bert Fisher is busy on the phone, but interview callers . . . Iz Shafer out to lunch in a hurry . . . But takes his time coming back . . . Bob Williams takes care of the standees . . . George Pampel all wrapped up in the boat show . . . Dick Buckley bounces out in new spring finery . . . Nick Schmitz still relating about the robbery . . . Dave Himelhoch forgetting about it . . . Earl Gunther reading between shows . . . Helene Hill listening to Paul Whiteman's band with envious eyes on a musician . . . Shelby Cole nowhere around . . . Glen Scholine admits an arduous day . . . Ken Schoenfeld down early for an appointment . . . Joe Cooper passes out membership cards . . . And Dorothy looks for apartments . . . Roy Cooper out of the hospital and feeling better . . . Sam Green watches the customers flow in . . . Joe Danz and Roland Langer likewise . . . James McNabb and Jay Brown rush out to the car, and away . . . Grant Merrill professes his hunger . . . And he has lots of company . . . Clara Pearl posing for pictures . . . Also Genevieve Murray and Pearl Harris . . . Jim Clemmer signs checks . . . Frank McCormick hurries to the bank, and then to breakfast . . . Kent Thompson pleased over the attendance . . . Eddie Zollman taking the missus out on a spree .

WHITEMAN BANNING STIRS UP VANCOUVER

VANCOUVER, April 17.—Officials of Local 145, Vancouver, American Federation of Musicians, deny that the union had anything to do with bringing pressure on the immigration authorities to keep Paul Whiteman and his Band and Phil Baxter's "Texas Tommies" from playing local dance engagements.

At the Vancouver Hotel a local orchestra was engaged to fill the dance date Whiteman was not permitted to play, tickets being cut from \$10.00 to \$5.00 per couple. Whiteman and his boys were present, however, and enjoyed dancing with Vancouver belles instead of performing.

Local dailies carried editorials deploring the action taken by local musicians, or whoever was responsible for having the immigration authorities enforce the act under the labor clause. R. E. Chinn, local representative of the Music Corporation of America, who had booked the Texas Tommies for the Happyland date, stated that his company had 70 Canadians employed in their various bands and it was just possible that in way of reprisals they might be dismissed.

CAROLYNNE SNOWDEN

OPENS MAY 3rd

Regal Theatre
Chicago

Indefinite Engagement

MANY THANKS TO

VIC MEYERS

for

SIX BIG WEEKS

at

CLUB VICTOR

SEATTLE

MARIE DICKERSON

FEATURING BLUES—DANCE

COFFEE DAN'S, SEATTLE

THE CROONING WALTZ HIT!

"ROCK-A-BYE TO SLEEP IN DIXIE"

Send for Orchestrations—VOCALS—QUARTETTES

S. L. CROSS MUSIC CORP. Seattle, U. S. A.

HERMAN KENIN AND BOYS

Fox Broadway Theatre
Portland

THANKS TO
FANCHON AND MARCO
AND
FLOYD MAXWELL

PORTLAND BIZ IS ON UPGRADE

CHAIN OPERATORS LEADING IN RACE FOR THEATRE BIZ

PORTLAND, Ore., April 17.—Continuous activity on the part of the many amusement impresarios of this town finds business at the many spots continuously on the upgrade.

Fox-West Coast and Publix are the foremost operators of the town, each holding one of the two key spots, with R-K-O Orpheum and John Hamrick each getting their share of the biz at their respective stands.

The Fox-Broadway and the Publix-Paramount, directly on opposite sides of the street from each other, present the liveliest battle of the box office. Neon signs, literally by the mile, are hung here in an effort to catch the eyes of prospective patrons. The W. C. house, featuring Fanchon and Marco "Ideas," possibly is the scene of the most consistent activity, although the Paramount house, with its big films and added entertainment, which includes Layne and Gordon in the lobby and Ron and Don at the organ, gets plenty of heavy play.

R-K-O's Orpheum, with a diversity of film product and the standard fare of vaude, is continually showing an increase.

John Hamrick's two stands, the Music Box, formerly West Coast's Liberty, and the Blue Mouse, with first run releases of Warner Brothers' product, are naturals for consistent profit. Seldom, if ever, a red mark here.

Publix's Rialto, formerly the Helig, has been dolled up and setting right on the main drag within two blocks of the bigger houses, gets lots of drop-in trade. With the bigger stuff getting nice exploitation, this house getting along very nicely.

West Coast's remaining stands, the United Artists, and the Alder, have been completely renovated recently and are getting big play. Although a little off the main stem, these houses get big play with the big films. The U. A. houses first showings of the more colossal films, after which they go into the Alder for extensions. The W. C. organization also has a group of suburban stands which are getting along first rate. Of these, the Hollywood gets the most attention from J. J. Parker and Floyd Maxwell, local chiefs for West Coast. The balance faring

better than average for suburb spots.

Independently owned spots have nothing to complain about. Woodlaw's organization, in which this man is combined with Dunn, Seattle capitalist, in operating the Circle, Capitol and Columbia, has the second run situation pretty well tied up. These houses are in the lower end and, featuring pop prices, get heavy play. Al Franks, musical comedy favorite in these parts, is currently in at the Capitol with his tab show. Seven principals and six line girls click heavily here with the troupe, now in its forty-fifth successful week at the Capitol. Only musical comedy here, and, although Franks and his people are handicapped by lack of stage and equipment, put across entertainment that has built a big following.

Night life, with the single exception of the Indian Grill in the Multnomah Hotel, at a low ebb. Dwight Johnson's Orchestra, featured here for the past fifteen months, draws heavily at this class spot. Nothing else, in the way of dine and dance emporiums, to speak of. Cramer's, on the highway, fair on certain nights, but not consistent.

Cole J. "Pop" McElroy has the dance biz of Portland corralled. His Spanish Ballroom, featuring his "Greater Oregonians," a consistent money maker and very popular with the fans.

Jantzen Beach, on the Columbia River front on the outskirts of town, readying for spring opening, always gets big play, with the sponsors looking for a bigger than ever year this season. The Oakes, another amusement park, pretty well forgotten about, although what biz is garnered is practically all profit, the investment having been written off years ago.

Although possibly a trifle over-seated, and the way the owners have spent their dough in building pretentious houses, Portland is a good town for those already here. Only city of any size in the state, and its drawing power reaches into every corner of the state, especially into small towns adjacent, including Salem, Corvallis, Oregon City, Astoria and others.

ORCHESTRA DATE IN SEATTLE GOES OVER

PORTLAND, April 17.—Preceded by a heavy advance sale, both through the mail and over the counter, Paul Whiteman's appearance here Monday night with his band was a big success.

Brought here by Cole J. McElroy, local dance hall impresario, the noted maestro was featured in a grand concert at the Civic Auditorium that was a practical sell-out. The 5000-seat hall was scaled from one to three dollars.

FRANKS TELLS OF EXPANSION PLANS

PORTLAND, April 17.—Al Franks, Hebrew comic and producer, currently in his 54th week at the Capitol Theatre here with a tab show of seven principals and six line girls, announces lavish plans for expansion. These are expected to take place within the near future.

Franks, in discussing local conditions, laments the lack of talent hereabouts and confesses his need

of first class musical comedy people, including ingenues, straight men, characters and specialty artists.

It is rumored that Franks, with plenty of heavy backing, is shortly to move into a large stand, either here or in Seattle, where he was a favorite for two years before coming here. Definite details are expected to be announced by Franks within the next ten days, and it is known that Franks is on the lookout for material, both for the coming venture and his current show.

Edward Sloman has been signed to a long-term contract by Paramount.

KENIN BACK AFTER 18 MONTHS TOUR

PORTLAND, Ore., April 17.—Herman Kenin, long a local favorite with dance enthusiasts here, is back home after an eighteen-month tour that took the unit into class radio, hotel and night club work, both here on the coast and in the east. Currently, Kenin and his boys are featured as the house band in the Fox-Broadway Theatre here.

Fox
Broadway
Portland

HENRI LABEL

Fox
Broadway
Portland

DWIGHT JOHNSON

AND HIS

Multnomah Hotel

ORCHESTRA

"A Handful of Boys With a Band Full of Melody"

PERSONNEL

DWIGHT JOHNSON, Leader

CLAIRE HARTMAN, Piano

DON SHOWALTER, Cornet

CLIFF BIRD, Sax-Vocalist

BILLY PRIEST, Guitar

GORDON HOOD, Trombone

EDDIE MAYER, Sax

BOB PILKINGTON, String Bass

NOW IN OUR 65TH WEEK!

'The Toast of the Coast'

RUTH
LAYNE
and
DAVE
GORDON

PARAMOUNT'S
PERSONALITY PAIR

Just Completed
14 WEEKS

PARAMOUNT THEATRE
SEATTLE

Now — Indefinitely
PARAMOUNT THEATRE
PORTLAND, ORE.

COLE McELROY

and his

ORCHESTRAS

GREATER OREGONIANS

McELROY'S SPANISH BALLROOM
PORTLAND

COLUMBIA RECORDING ORCHESTRA

McELROY'S SPANISH BALLROOM
SEATTLE

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

The most lamentable fault of the profession is the continual petty jealousy of ability. While this is probably true of nearly every field of endeavor, I doubt if it exists with such intensity of feeling as it does among musicians and the kindred arts. During the past decade there has developed a strange psychology of conscious avoidance of the manifestation of such jealousies.

"The truly great do not criticize their inferiors" is something of the unwritten formula in the minds of our brother-craftsmen. It has elevated each of them to pinnacles of equal height and has given one and all a perspective that allows them to look down upon the rest. It is perhaps a progressive step.

The rank amateur is the most vociferous in his criticisms. Those who constantly waver between mediocrity and excellence are the most bitter and sarcastic. Tolerance and sympathy, after all, may only be found at the top. It seems to be a human characteristic to be tolerant only when competition is eliminated. Failure and disappointment breed vituperation. By some process the profession seems to have absorbed the idea and acts accordingly. We hear but little of the old-time bitterness and odious criticism based on personal spleen.

Tacitly? Well, that is different.

De Lara and Lolita, Apache team, are the proud parents of a healthy baby boy born recently in Los Angeles. Accept our congratulations, Tommy and Lolita.

Herb Meyerinck and his orchestra are clicking nicely with the customers at the Cafe Marquard in San Francisco. Herb and his gang succeeded Eddie Rose and his aggregation. Meyerinck opened at the Cafe Marquard about a month ago after a long run at the Manhattan.

Dwight Johnson and his orchestra are playing to popularity at the Multnomah Hotel in Portland, Oregon. The personnel includes Billie Priets, banjo; Cliff Bud, sax; Slim Brant, trombone; Don Showalter, trumpet; Bob Pilkington, bass; Clare Hartman, piano; Eddy Maker, sax, and Dwight Johnson, leader.

Lyo! "Spike" Thayer, reported as going MCA, hadn't signed on the dotted line as late as last week. Lyo! and his aggregation closed at the Hotel Westward Ho in Phoenix and Lyo! has been in San Diego the past week.

Owen Sweeten's Sweet Band at the Fox Theatre is composed of Arthur Kloth, Larry Smaltz, violin, trumpet; Whitney Tustin, violin,

oboe and English horn; Irving Antes, piano; George Shelton, Clarence Cumins, William Arndt and Angelo Recchia, clarinets and saxophones; Billy Ulman, banjo and voice; Billy Stewart and Kenny Ayres, trumpets; Gale Claggett and Bud Jenkins, trombones; Frank Don, bass, and Ray Watkins, drums and tympani.

The Arbor, popular summer dancehall in Phoenix, opened on schedule this year, notwithstanding the freely circulated petitions of the neighbors to keep it closed. The permanent orchestra for the season has not yet been named.

Warner Stone and his Capital City Orchestra are now being featured over Radio Station KOIN in Portland, Oregon. Static notwithstanding, Warner has a nice band.

What a whale of a difference a few men make! Take Earl Burnett's Biltmore Orchestra, for instance.

Hank Halstead and his orchestra have signed with the Music Corporation of America. Hank and his band are now at the Cosmopolitan Hotel in Denver, Colorado, and are scheduled to return to the Adolphus Hotel at Dallas June 1.

Max Bradfield, veteran m. c., is now wielding the baton at the Fox Colorado Theatre in Pasadena. Max was recently m. c. at the Wisconsin Theatre in Milwaukee.

Ray Valiga is the new orchestra leader at Belasco and Curran's Geary Theatre in San Francisco.

Everett Hoagland and his orchestra are building up big at the Rendezvous Ballroom at Balboa Beach.

Take the second ending.

KAULL JOINS ROESNER

SAN FRANCISCO, April 17.—Clarence Kaull arrived here this week, coming from the Capitol, New York, to act as arranger for Walt Roesner at the Fox. Kaull formerly was with Roesner when the latter was at Loew's Warfield here a few years ago, and was more recently with the latter when he m. c'd at the Capitol.

POLLOCK ARRIVES

Lew Pollock, song composer, and remembered as the writer of "Charmaine," the first theme song, arrived in Hollywood yesterday, to assume his duties for Warner Brothers, to whom he is under long-term contract.

Song Leaders

LOS ANGELES

"Springtime In the Rockies" and "Happy Days" again swapped places for leadership during the past week. A new arrival in the first ten is "What Is This Thing Called Love," both in sheet numbers and in recordings. However, there are no sensational sales in any numbers just at present. Here is how they tally:

1. "Springtime In the Rockies"—Villa Moret.
2. "Happy Days"—Ager, Yellen and Bornstein.
3. "With You"—Berlin.
4. "There's Danger In Your Eyes"—Berlin.
5. "What Is This Thing Called Love"—Harms.
6. "Should I?"—Robbins.
7. "When I'm Looking At You"—Robbins.
8. "Under a Texas Moon"—Remick.
9. "The One I Love Just Can't Be Bothered"—Leo Feist.
10. "Sing, You Sinners"—Famous.

Close behind in popular sales are: "When the Little Red Roses Get the Blues For You," "I Never Dreamt," "If I'm Dreaming," "Lucky Me, Lovable You" and "My Love Parade."

Recordings

1. "Happy Days"—All recordings.
 2. "Springtime In the Rockies"—All recordings.
 3. "Sing, You Sinners"—All recordings.
 4. "Putting On the Ritz"—All recordings.
 5. "Under a Texas Moon"—Columbia.
 6. "Love Parade"—Victor.
 7. "What Is This Thing Called Love?"—Columbia.
 8. "Strike Up the Band"—All recordings.
 9. "Dancing Domlnos"—Warner's Pennsylvanians (Victor).
 10. "Eleven-thirty Saturday Night"—Burtneck (Brunswick).
- In demand also are "Stein Song" (Rudy Vallee), "Cooking Breakfast For the One I Love" (Fanny Brice), "Nobody's Sweetheart" (Paul Whiteman) and "Rose of Tralee" (McCormack—from new picture). Record sales generally are reported as slow at present. A new recording of "Song of the Islands" is doing a flurry.

SAN FRANCISCO

It was "Woman In the Shoe" week, that Robbins tune climbing up over a list of competitors between sixth and second places. Three new ditties, "Blue Is the Night," "Cottage For Sale" and "Stein Song" are in the list, which follows:

1. "Springtime In the Rockies"—Villa Moret.
 2. "Woman In the Shoe"—Robbins.
 3. "Danger In Your Eyes, Cherie"—Berlin.
 4. "Should I?"—Robbins.
 5. "With You"—Berlin.
 6. "Blue Is the Night"—Robbins.
 7. "Happy Days"—Ager, Yellen and Bornstein.
 8. "Cryin' For the Carolines"—Remick.
 9. "Stein Song"—Carl Fischer.
 10. "Cottage For Sale"—DeSylva, Brown and Henderson.
- Recordings
1. "With You"—Johnny Marvin (Victor).
 2. "Springtime In the Rockies"—All recordings.
 3. "Danger In Your Eyes"—All recordings.
 4. "Stein Song"—Rudy Vallee (Victor).
 5. "Should I?"—All recordings.
 6. "Puttin' On the Ritz"—Leo Reisman (Victor).
 7. "Happy Days"—Johnny Marvin (Victor).
 8. "Moon Is Low"—Guy Lombardo (Columbia).
 9. "What Is This Thing Called Love?"—Leo Reisman (Victor).
 10. "Sing, You Sinners"—All recordings.

THEME SONGS SHEET SALE DROPPING OFF

Talkie theme songs are falling off in popularity with sheet music buyers, according to Los Angeles retailers this week.

A while ago it was the rule that if a song number was not spotted in some picture it had no chance to make a place among the best sellers, but while it is true that a song featured in a picture will sell if it has merit, other numbers not so featured now have a fair chance with the public.

Credit goes for this to radio. Artists like Bob and Monte, plugged their own "Utah Trail" into sales well over the hundred thousand mark, and are credited with starting "Springtime In the Rockies" on the way to its present sensational leadership over scores of themes. Among phonograph record leaders, only half are recordings of talkie hits.

There is also another reason for the decline in theme sheet sales. For a while the home folks rushed from a picture to a music store with the spell of a song number still on them, but when they tried it on their own piano with their own fingers, somehow it did not sound just the same. The amateur home version sounded nothing like the picture presentation, dressed with a big orchestral background, elaborate sets and the romantic influence of the story.

And so the habit wore off. They now resist the hypnotic spell long enough to give other numbers a chance and the independent songs and stage musical comedy hits, heard over the family radio set, are getting a break.

IN NORMAN'S ACT

SAN FRANCISCO, April 17.—Mildred Doughty, pianist in the local De Sylva, Brown and Henderson office, has departed to accompany Karyl Norman when he opens this week for R-K-O at Salt Lake.

AT ROOF GARDEN

SAN FRANCISCO, April 17.—Norm Anderson has been engaged by Gus Oliva as entertainer at the latter's Roof Garden Cafe, working in front of Val Valente and band.

Organ Reviews

MILTON CHARLES PARAMOUNT THEATRE LOS ANGELES (Reviewed April 10)

This organist enjoys a consistent popularity for his nice rendering of current pop solos and his vocalizing of refrains through his console microphone and amplifiers.

His appearance was greeted with welcoming applause, and he opened with "What Is This Thing Called Love," interpolating the "Song of Love" from "Blossom Time," slipping smoothly from one combination to another and exhibiting some unusual effects.

He closed with "There's Danger In Your Eyes, Cherie," to a big payoff. His methods are not spectacular but most pleasing, and there is no doubt that his crooning baritone would win him a large following on the air if he ever took to radio. It is a novelty that Paramount fans seem to like.

BAXTER BAND GOING INTO LUND'S OAKES

TACOMA, April 17.—Phil Baxter's orchestra, booked in by the Music Corporation of America, is scheduled to open at Lund's "Oakes" dance pavilion on Saturday evening of this week.

Lund, who also operates the Coliseum, downtown arena and dance hall, is currently giving Baxter heavy billing around town, three-sheeting the village with boards heralding Baxter as one of the co-composers of "Piccolo Pete" and "Harmonica Harry."

Baxter is scheduled for six weeks, or more at the "Oakes." Whether he will move into Seattle for an engagement at John Savage's Trianon and Butler Hotel Rose Room, could not be ascertained. Savage is currently tied to a contract with M. C. A. for the latter organization to furnish him bands during the coming year.

SAN FRANCISCO, April 17.—Jack Gurgin, maestro of the S. S. Harvard, was in town for a few days this week.

ORCHESTRAS MAKE MUSIC

And Music Makes the Orchestra. That's Why Everybody Enjoys Dancing to

JOHNNY HAMP'S MUSIC

At the Coconut Grove, in the Ambassador Hotel
The Hamp Harmonists, at that place and via KNX, Are Chronic Exponents of Metro-Goldwyn-Mayer-Robbins Song Hits, Such as

"SHOULD I"
"WHEN I'M LOOKING AT YOU"

GLEN BUCEY

And His POM POM HI HATTERS

With Ellia David Bryant, sax; Steve White, sax; Jimmy Balderas, piano; Leo Hagan, trumpet; William Alexander, banjo and guitar; Russell Harrison, trombone, and Jean James, piano.
Pom Pom Night Club, Hollywood Indefinite

WILL PRIOR

CONDUCTOR

NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL
CONDUCTOR

PRESENTATION
DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

Entertaining With Novel Specialties and
Selling a Brand of Dance Music That Draws
Capacity Business Matinees and Nights



OWEN FALLON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES, CALIF.

HAROLD HOWARD

AND HIS
ORCHESTRA
B.B.B. CELLAR CAFE
Hollywood, Calif.

CHARLES MORRISON SAYS THAT

ALTRAHAN

IS PROBABLY THE MOST VERSATILE AND FUNNIEST COMEDIAN ON THE STAGE TODAY
COMING TO R-K-O, LOS ANGELES

Orchestra Reviews

McELROY'S "GREATER OREGONIANS" McELROY'S SPANISH BALLROOM PORTLAND (Reviewed April 10)

Eighteen months at this popular dance spot has made this unit one of Portland's most popular group of rhythm boys. Under the personal supervision of Cole J. "Pops" McElroy, the lads offer their music in a manner that clicks heavily.

Personnel of the band includes Howard Root and Eddie Hawn, saxes, baritone, clarinets and vocals; Izzy Zohn, trumpet and mellophone; Jack Willis, trombone and baritone; Harry "Stuffy" McDaniels, piano; Ray Bronson, drums; Frank Webster, string bass and sousaphone; Prentice Cross, banjo, and Eldon "Red" Wilson, vocals.

McElroy prides himself on the hot music these boys render and on the individuality they inject into their work. The boys are youthful, personable and know how to sell their stuff. They dress well and present a pleasing sight on the bandstand, which is set in the center of the dance floor.

The boys have a wide group of comedy novelties that stopped the dancers. Of these, "The Bird in the Gilded Cage," with Frank Webster, Eddie Hawn and Prentice Cross taking the lead, on harmonicas, was nice. The band, while garbed in wardrobe of the 90's, sang a chorus that was real funny. "Red Wing," with the same trio leading, was also good. Here the boys wear Indian clothes and bring into play a lot of fake props that make the turn uproarious.

Every boy in this band is versatile, either singing, dancing or performing comedy. A legit trio, composed of Eddie Hawn, Howard Root and "Red" Wilson, offered some harmonious work on late waltzes and fox-trots that pleased the patrons.

McElroy has a unit here that should have little difficulty proving its popularity either on the stage, in hotels, night clubs or other ballrooms.

JOHN WOLOHAN El Patio Ballroom San Francisco

The biggest and most consistent ballroom business in this city goes to El Patio with the excellent management of Barney Poetz and the good dance music of John Wolohan responsible for packing 'em in.

Poetz, one of the oldest, if not

RUDOLPH N. SCHRAEGER PREMIER ORGANIST Chinese Theatre, Hollywood INDEFINITE

WM. (Billy) KNOX SOLO ORGANIST Fox Oakland Theatre

JAY BROWER MASTER-OF-CEREMONIES FOX EL CAPITAN SAN FRANCISCO

the oldest ballroom men in the state, knows the racket throughout and his manner of conducting this spot is a sign of his ability. There's no rowdyism; all goes through quietly and smoothly.

Ballroom, on Tuesday and Friday nights, has two bands—one for old-fashioned dancing and the other for modern. Wednesday night is gift night; Thursday night is vaudeville night. And regardless of the featured night the place is packed.

In Wolohan's ten-piece band there's another natural. This Irish piano player has the ballroom business of the town in a bag. And his band has developed into an organization that has plenty of rhythm and melody and the ticket buyers go for it in a big way.

In addition to straight dance music Wolohan has worked up a flock of comedy novelties that add greatly to the entertainment.

Outstanding in the band is Wolohan's excellent piano playing. Supporting him Wolohan has nine other men including Bill Morse, trombone; John Wesch, cornet; Harold Atwood, cornet; Jack Burke, Terence Wolohan and Red Hawk, saxes; Al Bergin, bass; Ed Moore, banjo, and Carl Kallman, drums. Terence Wolohan and Harold Atwood are featured vocalists with the organization.

Hal.

DWIGHT JOHNSON'S ORCHESTRA MULTNOMAH HOTEL PORTLAND (Reviewed April 10)

Fifteen months at this class spot after a successful tour of vaude has set Dwight Johnson and his 8-piece Orchestra in good with the amusement seekers. This orchestral unit, headed by Dwight Johnson, leader and percussions, includes Claire Hartman, piano; Billy Priest, guitar; Don Showalter, cornet; Gordon Hood, trombone; Cliff Burd, saxes, clarinets and vocals; Eddie Mayer, saxes and clarinets, and Bob Pilkington, string bass.

Out of these eight men, Johnson has built a group of fifteen different instrumental combinations, all of which are classics. The boys know their music, present an appearance that spells class all over, and are a personable lot that should have no trouble getting over wherever they are. Melodies are rendered in a manner keeping with the class of the Indian Grill.

Picked at random from the many numbers the boys offered this evening, were found: "Cuddle Up a Little Closer," in which Gordon Hood took the lead on the trombone for the opening, with the piano, guitar and bass viol assisting. Cliff Bird sang a chorus with a crooning tenor voice. Throughout the vocal rendition, Don Showalter kept up a muted cornet accompaniment that was nifty. A soft, syncopated chorus finished the tune. A brass opening for "Under a Texas Moon" was especially effective, as was Bird's singing of the second chorus. "Rock a Bye to Sleep in Dixie," a new waltz, was done full justice by the boys. Soft trumpets, guitar and trombone were heard to pleasing advantage, as was Bird's vocalization of the crooning lullaby. "What Is This Thing Called Love?" displayed a good combination of cornet and saxes, with a soft string bass and piano in the background. The brass picked up the second chorus symphonically, after which Bird again sang.

Portland, admittedly a tough town, has been easily conquered by Dwight Johnson and his Orchestra in the Multnomah Hotel's Indian Grill, which bespeaks well of the boys' capability to click anywhere.

Jean.

BERNIE ON KMTR

Ben Bernie and his orchestra will follow Gus Arnheim into the Montmartre in Hollywood soon, also going on radio station KMTR as a nightly remote control feature.

ZIEGFELD ARRIVES

Florenz Ziegfeld arrived here this week to "glorify the American girl" via the talking films, accompanied by his actress wife, Billie Burke, and their 16-year-old daughter, Patricia. The famed producer will advise on Sam Goldwyn's production of "Whoopie," starring Eddie Cantor on the U. A. lot.

HOT AND COLD GAG

An Ice Carnival is to be a regular Tuesday night feature of the Don Lee chain, sponsored by an ice manufacturer. The idea is to play hot music against an atmospheric background spotted in various winter resorts where, according to the announcement, "cold sports" are featured.

Unsolicited Movie Tales Given Go By

Because of the present necessity for dialogue, talking pictures have brought about an eighty per cent reduction in the number of unsolicited scenarios received by major studios in Hollywood; scenarios which were never read but returned unopened to the sender. But the practice of not reading the decreased output of amateur scenarists still stands at most of the studios. They are sent back as soon as received.

When sorting incoming mail, unsolicited manuscripts are spotted. A record is kept of all such packages and of the hour they were sent out again, a precaution taken as a matter of legal protection.

TULLY WILL DO 'BIRD OF PARADISE' TALKIE

Richard Walton Tully, whose recent overwhelming victory in the New York State Court of Appeals ended eighteen years of litigation over the rights to "The Bird of Paradise," is expected in Los Angeles soon, to make arrangements for the production of the play for the talking screen. Tully states that now all stage and screen rights to "The Bird of Paradise" have reverted to him, and that although several major picture production organizations are already bidding for it, he has not yet closed with anyone.

RADIO VAUDE PLUG

OAKLAND, April 17.—Clem Pope is utilizing radio as an advertising medium for the R-K-O Orpheum. Once a week at noontime he sends part of the week's R-K-O vaude show to KTAB, the station donating the time and Pope giving the talent, and derives considerable local plugging from the broadcast.

PETER PAUL LYONS AND HIS CONCERT ORCHESTRA LOEW'S WARFIELD SAN FRANCISCO

TWO S. F. BENEFITS MERGER IS DECIDED

SAN FRANCISCO, April 17.—After uniting the annual Press Club Midnight Ruckus with the National Vaudeville Association Benefit set for April 26 at the Fox theatres, the committee in charge, headed by A. M. Bowles, is confident that the event will eclipse all previous benefit shows held in this city.

That a substantial sum will be garnered in for the N. V. A. fund is indicated by the fact that the goodly sum of \$2000 will be the price per each of seats in the diamond horseshoe, with each occupant expected to bring his lady, thereby increasing the intake per couple at \$4000 each.

Box-office experts on the committee are said to be confident that the diamond horseshoe seats will find takers. They say that the big benefit show will be worth twice that much for the two seats. Miss Polly Walker, star of "Hit the Deck," in San Francisco to fulfill a radio engagement, has offered to autograph tickets 1 and 2; similar offers having been received from a score or more of stage and screen stars.

The decision to unite the two most prominent annual benefit shows of this city into one big affair has created widespread interest throughout the entire bay district, with newspapers playing up the event heavily in space.

"Bonita" "In Heaven" "When the Lonely Day Is Ended"

Are Among Radio's Most
Popular Numbers
Published by Karan-Dunn
Kress Bldg. San Francisco

SCENERY AND DRAPERIES

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

LOS ANGELES SCENIC STUDIOS INC.

AFFILIATED WITH CHAS F THOMPSON SCENIC CO

1215 BATES AVE.

AT FOUNTAIN AVE. NEAR SUNSET BLVD.

HOLLYWOOD

Phone Olympia 2914

DROP CURTAINS
PICTURE SCREENS
PROLOGUES
CINEMA & STAGE
CYCLORAMAS
ASBESTOS CURTAINS

UNIQUE EFFECTS AND SETTINGS FOR THE MODERN STAGE

UNUSUAL FABRICS & DRAPERIES
TAPESTRIES - WALL HANGINGS
MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

Vaudeville and Presentations

RKO THEATRE LOS ANGELES (Reviewed April 10)

Another four-act bill of the novelty type now apparently being tried out on this circuit.

Opened by the Lime Trio, full stage dumb act, two men in overalls carrying a box which falls open and shows the third man done up as a rag dummy; to acro routine of leg twisting, contortious, dumb show and a doll dance, then the dummy back to the box for exit. The act registered and the trio collected a pair of nice bows.

Adele Verne, pianist, next, preceded by a trailer asking for suggestions for a name for her Lindbergh march. Her act substantially the same as previous seasons, she singling in one and offering, besides her march, the Liszt Rhapsody No. 2; that old warhorse of the legit artists in vaude. She was in a rose spot while playing, to a white for the bow, and dressed in a plain black costume. The act needs a smart evening gown and better lighting. She sold for good returns.

Next to closing spot featured Bob Hope, in one, starting as a single with a line of gags and a song or two. A girl sneaked on and fed him some gags, then an exit and three bows; back to pick up a couple of girls planted in the audience for some burlesque singing, then the act went full stage for a dissolve into the closing show, Harry Webb's Entertainers.

Hope m. c'd this act, Webb's boys doubled in straight orchestral and vocal numbers, interspersed with Hope's comedy, and specialties by a girl hooper and singer and a colored boy stepper. The straight numbers sold big and included "I'm In Love With You," "Love Made a Gypsy Out of Me," "Old Man River" (scenic), "Dinah" and "Lovable and Sweet." A burlesque spring dance rolled the customers for a panic. The act was hoked every minute, and from the returns was just what the audience wanted.

The R-K-Olians and the organist, Eddie Eben, hooked together for a "Chocolate Soldier" overture that was well done. Screen feature was Columbia's "Vengeance," with Jack Holt and Dorothy Revier.

Yeates.

MILLION DOLLAR

LOS ANGELES

(Reviewed April 11) NNN
The customers of this house seem to be taking to their vaude like nobody's business. Business is building and everything goes over big.

The six-act bill of the third week of the new policy opened with the Bell Duo, adagio-strong arm act staged on a high table in three, which sold for returns throughout the act and a pair of bows for payoff.

Howard and Winsom, in one, had the deuce spot. A harmony team at piano, mixing with chatter. Offered "Dinah Might,"

"When the Bloom Is On the Sage" and "In California," latter introduced as their own number, and a good one. Went big for an encore on an extra verse.

Tyler and Sinclair, xylophone act in one, opened with a pop melody then went to some gags built on song titles, then a "Gypsy Sweetheart." The customers showed how well they like that, then were given an oldtime melody, and this sold also.

Winona Winter singled, opening with a straight number "I Never Knew," but showed she was still oest at characters when she went into her impersonation of a chambermaid who turned chorus girl. Then she went ventriloquist with a dummy handed over the footlights disguised as a box of flowers, dishing gags and song, yodeling an exit and leaving them asking for more.

Harvey, Haney and Grace had their brass-blowing spotted next to closing. One is straight, one blackface and one fem. They mixed gags with numbers played on various brass instruments, and their music was best. They wound up with "Happy Days" on two trumpets and a side drum, and collected very fair returns.

The Arabians closed, their pyramiding and whirling cart-wheels scoring for a furore. Some of the boys and the two girls used to help dress the act were a little stiff as though a little out of practice. Costumes were flash but the pale blue back-curtain negated the colors somewhat; would have flashed better with a more colorful stage setting. Yells and band support worked the customers up for a big payoff.

Ronald Phillips and Band furnished the music. Screen offering was Gary Cooper in Paramount's "None But the Brave," a first run. House was near capacity.

Yeates.

CASINO

SAN FRANCISCO

(Reviewed April 10)

Opened with chorus routine followed by Grant and Wallace—hoofing trio, with two males and Gladys Kane—in a short and snappy offering. Jacqueline Bruneau scored with selections from "Student Prince" and her delivery was excellent. A unique routine with the girls fencing and then Sylvia and Clemence, dressed in costumes reminiscent of the nineties and singing parodies on old time ditties, fared well. Jean Mute followed with Oriental dancing working in front of the line.

St. John Brothers, acro duo, specializing in hand balancing, took several hands and then the Nearing Sisters, who are rapidly building up a following here, harmonized on "Congratulations," interpolating a little hoofing. Sylvia and Clemence returned to do "Puttin' On the Ritz" and over big.

The Grant and Wallace trio again returned with the girl eccentric

foot work seguing into rope jumping and the two fellows following immediately with soft shoe work, using a fast novelty finish. The stunt of having line girls work on both sides of a scrim gave the effect of dancing before mirrors and won applause.

Joe Livingstone and his Orchestra accompanied the show. "The Other Tomorrow" with Billie Dove was the picture.

Barron.

"MILKY WAY" IDEA LOEW'S STATE THEATRE LOS ANGELES (Reviewed April 10)

Act opened with band on stage behind a star-spangled scrim. Vernon Stiles, tenor, framed in a new moon, singing "Star Of Me" while ballet girls in front of scrim grouped up and pointed to the singer. Girls then went into a ballet number, framing some great kicking by Noree, solo danseuse; tenor down to join them for a refrain. This number went over for the opener.

Bert Foye singled here, clowning in full-dress bags, offering a banjo and harmonica number, then going into a trick dance on his 34-inch shoes, changing from the bags to gog uniform. And how he used those big shoes, clogging and stilted for a panic and being called back for another finish.

Scrim up then, and Georgie Stoll forward to m. c. the entrance of milkmaids and a milkman, the girls doing a Dutch clog dance and the man (Steve Moroni) doing acrobatic stunts in a center spot, including some nifty hand-walking and springing. This brought a good hand, and Moroni singled for a spin finish for more rewards.

Georgie Stoll then introduced Vernon Stiles and put him under a handicap by comparing him with Lawrence Tibbett. Stiles, however, made good on his own merits, singing "Your Eyes Have Told Me So" to good returns.

Stone and Lee appeared in one here, as professor and girl reporter in a bughouse interview, lots of chatter and gags, although the girl's verbosity did not always come over clearly. They mixed in some song and trombone work and retired to a fair hand.

The Sunkist girls on for a taps routine, then Noree making an entrance as a comet, coming down to solo in a contortion number that went over very big. All on then for a fine finale, girls perched on stars, with friction-spark displays for the big flash close.

Screen fare was Buster Keaton's "Free and Easy."

Yeates.

FOX EL CAPITAN

SAN FRANCISCO

(Reviewed April 13)

It's a pip the way this guy Mel Hertz can make 'em sing. When his rising Wurlitzer console comes into the spotlight and he flashes a slide on the screen announcing community singing, they're rarin' to go. For this week's songfest Hertz had a flock of old and new tunes that brought into the play the usual community sing ideas. And he had most of El Cap's three thousand seats chanting right along with his music.

Behind the footlights Peggy O'Neill had a good show. Opened with the 16 sweethearts and six boys from the stage band in a routine, with Jay Brower hoofing it in front of the gang. Brower then brought on Mary McNeill, acrobatic dancer, for a number.

George Munson stepped off the bandstand to lead the boys through his conception of Ted Lewis in "St. Louis Blues," in which Munson sang and clarineted for the folks to nice returns.

In one of their best routines in some time, the 16 sweethearts scored. It was eccentric tap work, requiring a lot of precision work, and the offering took a big hand and an encore.

From here on it was one cinch after another. First Brower introduced Johnny O'Brien, NBC harmonicaist, who did two tunes on his wheezebox and was so well liked he had to do three more.

Then the travel-wearied hooper, Scotty Weston, just back from 15 months on the road in Fanchon and Marco's "Gobs of Joy Idea,"

goaled 'em again, this time with smart footwork that was mighty good. Last number of his group had Brower joining him in a number, and then Weston had to encore.

Picking up his baton, Brower put the band through its paces in "Just Can't Be Bothered With Me," that developed into another one of this m. c.'s masterpieces of hoke. It was one gag after another that built up into a flock of heavy laughs.

Frank O'Leary on to chant "Web of Love," seguing into the finale. Picture was Metro's "Chasing Rainbows," and it played to a full house despite Holy Week and rain at this night show.

Bock.

BROADWAY THEATRE

PORTLAND

(Reviewed April 11)

Henri Le Bel, featured organist, in his second week at this spot, opened the stage fare with his concert, commencing with a heavy rendition of a standard overture and going into "Nola," novelette. Le Bel understands his organ, and is a thorough showman.

Fanchon and Marco's "Marble" Idea, with the new house orchestra, Herman Kenin and his Victor Recording Band, in the pit, opened with Roy Smoot on for a song number, working in one before the braille. The curtain went up to reveal a girl on a swing for a song as two adagio teams, one on each side of the stage, performed some neat tricks. The line girls came on for a ballet routine to close the opening ensemble.

Al and Jack Rand, a pair of comic hoofers, garbed as war vet-

erans, opened with some weak singing. They followed with a neat precision drill of tap dancing, which took a big hand. They encored, in tuxedos, with some fast precision work that clicked.

A tin-type episode which followed, had the entire troupe, 12 girls and 6 men, on. The black and white costuming was effective. A group of ancient melodies were sung and danced in turn. Some comedy line work, the best of which was a burlesque acrobatic turn by an unbilled lad, finalized the act.

Kenin and his band boys were spotlighted here for their band number, "The Love Parade." Tommy Sandvall, in a nice baritone voice, crooned a chorus of the song through a megaphone. It sold easily. The strings and piano provided the accompaniment. A forte fox-trot time chorus, in which both the reeds and brass were heard to advantage, brought "The Love Parade" to a close. Kenin is a capable leader, getting the most out of his men, all of whom are able musicians.

Hector's Dogs preceded the finale in an act that's good entertainment for both the kids and the adults. The canines are well trained, and there's nothing conventional about their tricks. Lots of laughs throughout.

The finale of the unit had Roy Smoot sinning as the two adagio teams worked down stage. The line girls had some more ballet work before a triple adagio team unfurled some fast work that wound up the show.

Picture was "The Golden Calf."

(Continued on Page 15)

PATRICK and MARSH

(AGENT)

VAUDEVILLE—ORCHESTRAS

WANTED!

ACTS SUITABLE FOR PICTURE HOUSE PRESENTATION AND CLUBS

WRITE—WIRE—CALL

607-8 Majestic Theatre Bldg., 845 South Broadway, Los Angeles
Phone TUCKER 2140

Walter Trask

WANTS STANDARD ACTS and ENTERTAINERS for THEATRES, CLUBS, LODGES and SMAROFF-TRASK PRESENTATIONS

WALTER TRASK THEATRICAL AGENCY

1102 Commercial Exchange Bldg.

416 West Eighth Street Los Angeles
Telephone TUCKER 1680

Ackerman & Harris

EXECUTIVE OFFICES

THIRD FLOOR, PHELAN BLDG.

Ella Herbert Weston, Booking Manager

Market, Grant and O'Farrell Sts.

SAN FRANCISCO

LOS ANGELES—20 Film Exchange Bldg.

Washington and Vermont—Telephone: BEacon 7966

LYNN YOST

Artists Manager

Telephone GRanite 8410

Address: 522 Taft Building

Corner Hollywood Blvd. and Vine St.

WILLS-CUNNINGHAM

STUDIO OF DANCING 7016 HOLLYWOOD BOULEVARD GLADSTONE 9502

Professionals Taught by Professionals
Routines Created and Perfected for Single, Double and Ensemble
Dancing Acts

Walter Wills Theatrical Employment Agency

Talent Booked for Pictures, Vaudeville, Production, Quous

AL WAGER THEATRICAL AGENCY

(Artists' Representative)

221 Loew's State Bldg. Phone VAndike 3619 Los Angeles, Calif.

Meiklejohn Bros.

ASSOCIATED VAUDEVILLE MANAGERS

Fourth Floor, Spreckels Bldg.

Phones: 714 So. Hill St.
TRinity 2217, TRinity 2218 LOS ANGELESVAUDEVILLE AND PICTURE HOUSE
ENGAGEMENTS AVAILABLE
FOR STANDARD ACTSArtists and Acts Register For
Theatrical Bookings, Orchestras and
Club Entertainment

IRA F. GAY AGENCY

206 Majestic Theatre Building
845 South Broadway
FA 3421 Los Angeles

Presentations

(Continued from Page 14)

PARAMOUNT
SAN FRANCISCO
(Reviewed April 14)

Augmenting the regular orchestral and organ concerts, Paramount management this week had Nina Frelson's kiddie revue, a routine of juvenile offerings, done in a commendable professional style that bespoke excellent training. Miss Frelson had Dorothy McGinnis acting as mistress of ceremonies; she brought on little Gladys Green, acrobatic dancer, and then Marge Lane followed with "Sing, You Sinners." Lena and Delphina next, doing medley of pop tunes on banjo and accordion. Dorothy McGinnis stepped out of her m. c. role to chant "Sadie Green" and was followed by Baby Gloria and Jimmy Lacy using a tough number, "Dance Wid De Guy Wot Brung Me." Displaying nice personalities, Margie West and Van Davies harmonized "I'm Following You" for a big hand. Lois Lee next to coon shout "I Said I'm Happy," working into the finale with all on stage.

With Don George on a vacation, Emil Sturmer directed the orchestra which didn't give its usual concert.

Harold Ramsay scored heavily in his organ concert, which included "Light Cavalry" overture with "Blue As the Night" interpolated. Number clicked solidly.

The celluloid attraction was Geo. Bancroft in Paramount's "Ladies Love Brutes."

Barron.

New Act

RUTH LAYNE and
DOVE GORDON
PARAMOUNT THEATRE
PORTLAND
(Reviewed April 11)

Since coming to the northwest fourteen weeks ago, these youngsters have been first at the Paramount in Seattle for fourteen weeks and now here.

Working in the lobby of the theatre, with Gordon at the piano and Miss Layne doing the vocals, the pair delight the fans of this big house. The girl has a good voice for pops and knows how to sell her stuff. Dave is a piano player of no mean ability, and the combination works to advantage. Among the songs heard within thirty minutes were "Cryin' for the Carolines," "Sing, You Sinners," "The Vagabond King," "On the Way to Monterey" and others, together with medleys of former successes.

Team broadcasts daily, dividing their local time between KOIN, KXL and KGW.

Jean.

Legitimate

"HOLIDAY"

HOLLYWOOD PLAYHOUSE
(Reviewed April 13)

"Holiday" is one play that would be better box office for pictures than for legitimate production. It is a most interesting study of the feminine obsession for chaining a man down to a treadmill, robbing him of his ideals and making him over to fit a female plan. Being a study, the limitations of the stage curtain action and necessarily forego scenes that pictures could

Fanchon and Marco
Route List of "Ideas"

Following is the Fanchon and Marco ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA (17)
Colorado Theatre
"Candyland" Idea
Shapiro and O'Malley Laddie LaMonte
DeQuincy and Stanley Seb Meza
LOS ANGELES (17)
Loew's State
"Goodfellows" Idea
Lucille Page, Bud Averill and Others
SAN DIEGO (17)
Fox Theatre
"Milky Way" Idea
Vernon Stiles Noree Stone and Lee
LONG BEACH (17)
Fox West Coast Theatre
"Bells and Belles" Idea
Tommy Harris Eva Thornton Eddie Hill
Dunbars Bell Ringers Loretta
Francis Ted and Byron
HOLLYWOOD (17)
Egyptian Theatre
The Pannosa Singers Midgets
PESNO (17-19)
Wilson Theatre
"Gyp Gyp Gypsy" Idea
Chaz Chase George Price
Frank Evers and Greta Jose Gonzales
JEANNE (20-23)
California Theatre
"Gyp-Gyp-Gypsy" Idea
Chaz Chase George Price
Frank Evers and Greta Jose Gonzales
JEANNE Alexandria
SAN FRANCISCO (18)
Fox Theatre
"Changes" Idea
Doc Baker and Eva Mandell
With Muriel Gardner
Art Hadley Dave Le Winter
12 Broadway Venues

ST. LOUIS, MO. (18)

Fox Theatre
"Manila Bound" Idea
Harry & Frank Seamon Stella Royal
Samuel Lopez Romero Family
MILWAUKEE, WIS. (18-24)
Wisconsin Theatre
"Desert" Idea
Ed and Morton Beck Muriel Stryker
Croyley and Violet Carla Torney Girls
DETROIT, MICH. (18)
Fox Theatre
"Ivory" Idea
Four High Hatters Hy Meyer
Betty Louis Webb Will Aubrey
Peggy Chase Getz and Duffy
BUFFALO, N. Y. (19)
Lafayette Theatre
"Hot Dominoes" Idea
Les Klicks Hart, Whitestone, Polly
WORCESTER, MASS. (19)
Palace Theatre
"Uniforms" Idea
Armand & Perez Ruth Hamilton
Sylvia Shore and Helen Moore
Joy Brothers Hunter and Percival
SPRINGFIELD, MASS. (19)
Palace Theatre
"Carnival Ruses" Idea
Countess Sonis Alex Sherer Bekoff
Russian Sunrise Trio Sam Linfield Co.
HARTFORD, CONN. (19)
Capitol Theatre
"Let's Pretend" Idea
Tillyon & Rogers Florence Forman
Ed Cheney Jimmy Hadras
George Green Rita Lane
NEW HAVEN, CONN. (19)
Palace Theatre
"Black and Gold" Idea
Four Kemmys Arnold Grazer
Maxine Hamilton Lee Wilmut

THE INTERNATIONAL UNIQUE COMIC
CHAZ CHASE

OAKLAND (18)

Fox Theatre
"Corral" Idea
Maurice & Vincent Frank Duc
The Royal Samoans La Petite Marie
SALEM, ORE. (19-20)
Elsinore Theatre
"Broadway Venues" Idea
Mel Klee and 16 New York Beauty
Winners
Aerial Bartlett Wells & Winthrop
Freda Sullivan
PORTLAND (17)
Broadway Theatre
"Skirts" Idea
Neal Castagnoli Ruth Silver
Julia Curtiss Up in the Air Girls
SEATTLE, WASH. (17)
Fifth Avenue Theatre
"Marble" Idea
The Harris Trio Roy Smoot
FloBelle & Charlie Al and Jack Rand
Georgene and Henry Francia
Hector and His Gang
SPOKANE, WASH. (18)
Post Street Theatre
"Sunshine" Idea
Bailey & Barnum Richard Wally
Vince Silk Mary Lou
Arlene Langan and Norman Selby
GREAT FALLS, MONT. (19-20)
Grand Theatre
"Eyes" Idea
Don Carrol Six Candrevas
Paul Olsen Bob and Ula Buroff
Keo, Yoki and Toki
MISSOULA, MONT. (22-23)
Wilmac Theatre
"Eyes" Idea
Don Carrol Six Candrevas
Paul Olsen Bob and Ula Buroff
Keo, Yoki and Toki
BUTTE, MONT. (17)
Fox Theatre
"Trees" Idea
Naynons Birds Mavis and Ted
Terrell & Hanley Esther Campbell
Christal Levine and Ted Reicard
DENVER, COLO. (17)
Ta or Grand
"Peasant" Idea
Diehl Sisters General Ed Lavine
Jhnon & Duker June Worth
Belcher Dancers

BRIDGEPORT, CONN. (19)

Palace Theatre
"Jazz Temple" Idea
Wally Jackson Sylvia Doree
Van De Velde Troupe Gus Elmore
Nora Schiller
WATERBURY, CONN. (20)
Palace Theatre
"In Green" Idea
Born and Lawrence Moran and Weston
Franklyn Record Doris Nierly
Way Watts and Arminda
BROOKLYN, N. Y. (18)
Fox Theatre
"Far East" Idea
Frank Stever Helen Pachaud
M. Sanami & Co. Ruth Kadamastu
Joan Harcastle
PHILADELPHIA, PA. (18)
Fox Theatre
"Arts in Taps" Idea
Myrtle Gordon Johnny Plank
Rodney & Gould Edna Lewis
Al & Hal Brown & Willis
Jeanne MacDonald
WASHINGTON, D. C. (19)
Fox Theatre
"Accordion" Idea
Burt & Leptman Theo. & Katya
Nat Spector Mary Price
Arnold Hartman
ATLANTA, GA. (21)
Fox Theatre
"Types" Idea
Trado Twins Harold Stanton
Carlena Diamond
MIAMI, OKLA. (16-17)
Majestic Theatre
"Baby Songs" Idea
Penny Pennington Rose Valyda
Pearl Hoff Alene & Evans
TULSA, OKLA. (18-20)
Orpheum Theatre
"Baby Songs" Idea
Penny Pennington Rose Valyda
Pearl Hoff Alene & Evans
OKLAHOMA CITY (21-24)
Orpheum Theatre
"Baby Songs" Idea
Penny Pennington Rose Valyda
Pearl Hoff Alene & Evans

hold of turning a profitable deal but has successfully wooed the social register daughter of a financial magnate, after a whirlwind courtship of ten days.

The daughter is played by Helen Baxter, who worked conscientiously to portray the "exciting" personality used to describe her by other characters. She achieved much, within her own limitations, but lost some effectiveness through lack of clarity in delivery of lines.

The father, who worships money and social rating beyond everything, objects to the proposed marriage until he discovers he can profit from the young man's deal, then he capitulates and takes in hand all arrangements for the engagement and marriage functions. He goes further by arranging all the details of a brilliant career which will keep the chap busy for many years to come. But the young lover objects and insists on following his own plan, in which he is supported by the sister (Dale Winter).

Laughter tries to dissuade him from his ideal and almost, but not quite, succeeds. Final denouement is only indicated, but requires no imagination.

The part of the father is taken by Clarence Geldert, a thoroughly capable actor who, however, was somewhat ministerial in his role and indulged in hand-rubbing, an attribute frowned upon in polished circles. He reflected suavity rather than the poise of breeding.

The young lover part was read by Alexander Clark, Jr., a recruit from New York here presented in his first Los Angeles appearance, and like so many of these young N. Y. leading men, he has no voice. Thoroughly capable, from the technical point of view, he appears to be more of a musical comedy personality than dramatic and fails to impress as being anything more than ordinarily competent. Endowed by the playwright as a man who compelled the respect of men and the admiration of women, Clark's portrayal of the part left something to be desired.

Phil Tead is cast as a more or less weakling brother and does well with the part. Supporting roles are filled by Herbert Fortier, John Mackenzie, Jane Elton, Dorothy La Mar, Harry Adams, Robert Keith and Olive Cooper, among which the work of Mr. Keith was particularly noticeable.

The set used for the first and third acts, a third floor room in the Seton mansion, was imposing, but the set for the second act, a playroom on the top floor, while inspiring applause for the lighting effects used at certain rise, turned out to be a disappointment when fully lighted. Trapezes were obviously there because a gag in the lines called for them, with none other of the usual equipment in evidence.

Yeates.

ROACH COMEDY LOT
BUSY AFTER LAYOFF

After a month's vacation, Hal Roach studios are buzzing again. Roach is still at M-G-M, directing "Monsieur Le Fox," but the comedy lot is rapidly swinging into production.

Charley Chase started work on "Fast Work," which revolves around lunatics and a beautiful girl, June Marlowe, with Spanish and English versions. Laurel and Hardy have also started on "Hay Wire," with Spanish and French and English versions. Our Gang starts next week.

A new unit, consisting of six youngsters of high school age, marks the return of Mary Kornman and Mickey Daniels. Both Mary and Mickey are old timers of the Hal Roach lot, playing at one time with "Our Gang." Rest of the youngsters, Grady Sutton, Dorothy Granger, Gertie Messinger and David Sharpe, all have stage and screen experience, despite their youthfulness.

EDDIE KAY

Extemporaneous
Master of Ceremonies

The Tavern

Salt Lake City, Utah

Howdy, Gang! Having a great time here. Meeting plenty of friends who frequented Coffee Dan's in L. A. during my 14 weeks' engagement there. Don't forget to see me at The Tavern.

TOOTS NOVELLO

Fanchon and Marco's
"Overtures" Idea
Direction Wm. Morris

VIC DeLORY

LOEW'S STATE
LOS ANGELES

That Whirlwind Tumbler
STEVE MORONI

Featured in "Milky Way" Idea
My Appreciation to
FANCHON & MARCO

STONE and LEE

FEATURED IN
FANCHON and MARCO'S
"MILKY WAY" IDEA

MISS EDDIE JAYE

"THAT MOANIN' MAMA"
(MANAGEMENT OF LOU DAVIS)
PERSONALITY BLUES SINGER

NOW AT
TOLTEC CAFE, JUAREZ, MEXICO
SHE DON'T SHOUT 'EM—SHE SINGS 'EM
ASK JOE AND CHESTER AT THE CAFE

SIX GALENOS

"THE ACES OF THE ACROBATIC WORLD"

Now—RKO CIRCUIT—Booked Solid

Direction Jack Curtis, New York

FANCHON AND MARCO PRESENT
THE FLYING BARLETTS
In Their Spectacular Offering "IN THE CLOUDS"
Now Featured With "Broadway Venues" Idea
ACT FULLY PROTECTED PATENT APPLIED FOR

RAY and ROY
ST. JOHN TWINS
GYMNASTIC NOVELTY
CASINO SAN FRANCISCO
Permanent Address: INSIDE FACTS

ALLES SHOW PRINT
MA. 1681 —224 E. 4th St., Los Angeles— MA. 1682

use to heighten dramatic effect and enliven with movement.

Nevertheless, Phillip Barry earns praise for giving us an unsophisticated play about sophisticated people and handling a sex problem without introducing sex, although there are production weaknesses in this Henry Duffy presentation, both in casting and setting.

At this premiere performance there was evident a curious lack of strength in the characterization of all the principal roles. A bewildering sluggishness that may have been intended for the supposititious ennui of the creme strata of society, but which missed fire. A few performances may polish this up.

Dale Winter (Mrs. Henry Duffy) is featured in a part which builds from a sister role into the romantic lead, and except for a few inconsistencies her situations were handled with conviction. Certainly her lines came across the footlights with more clarity than from any other member of the cast. A little more worldliness and verve, and a trifle less domesticity unconsciously projected, would help to make her characterization more authentic.

Briefly, the story hinges on the ideals of a young man who nurses the theory that one should extract the most possible from life in the ever present now, rather than wait for the fruitage of business success and conventional old age leisure. It is his resolve that the moment he makes a little money he will quit work and make excursions into the highways and byways of life, indulge in travel and taste the joys of living while still young. He came from obscurity, worked his way through college and law school, and at the time the play opens he is not only on the thresh-

PERSONNEL OF WEST COAST FILM STUDIOS

Permission to use, all or part, must be secured from Inside Facts Publishing Co.

PARAMOUNT

MELROSE NEAR VINE
HO. 2400

EXECUTIVES

First Vice-President in Charge of Production.....Jesse L. Lasky
General Manager of West Coast Production.....B. P. Schulberg
Assistant to the First Vice-President in Charge of Production.....Albert A. Kaufman
Executive Manager.....M. C. Levee
Executive Assistant to Mr. Schulberg.....David O. Selznick

Associate Producers.....
Hector Turnbull, Louis D. Lighton, J. C. Bachmann, B. F. Zeidman, E. Lloyd Sheldon.
Production Manager.....Sam Jaffe
Attorney for Company.....Henry Herbrand
Studio Manager.....Frank Brannow
Studio Comptroller.....A. C. Martin
Director of Department of Music.....
Assistant to Mr. Selznick.....Harold Hurley
Story Department Editor.....Edw. Montague
Scenario Editor.....Geoffrey Shurlock

PARAMOUNT STARS

Richard Arlen
George Bancroft
Clara Bow
Evelyn Brent
Nancy Carroll
Ruth Chatterton

Maurice Chevalier
Gary Cooper
Dennis King
Moran and Mack
William Powell
Charles Rogers

FEATURED PLAYERS

Jean Arthur
Mary Astor
Mary Brian
Virginia Bruce
Kay Francis
Mitzel Green
Janet MacDonald
Lillian Roth
Ray Whaley
William Austin
Clive Brook
Paul Cavanaugh
Morgan Farley
Richard "Skeet"
Gallagher
Stuart Erwin
Leon Errol

PARAMOUNT DIRECTORS

George Abbott
Dorothy Arzner
Ludwig Berger
Otto Brower
John Cromwell
George Cukor
Edwin Carewe
Louis Gasnier
Perry Ivins

PARAMOUNT WRITERS

T. J. Abearn
Zoe Akina
Doris Anderson
Guy Bolton
Norman Burnstine
Walter Butterfield
James A. Clark
Denison Clift
Barlett Cormack
Lloyd Corrigan
Howard Estantbrook
John Farrow
Charles Furburman
Gerald Gershagy
Zane Grey

CONTRACT CAMERAMAN

Farciot Edouart
Harry Fischbeck

MUSIC DEPARTMENT

Richard A. Whiting
Leo Robin
L. Wolfe Gilbert
Abel Baer
Sam Oaslow

CASTING DIRECTOR

Fred Datig

FASHION CREATOR

Travis Banton

SOUND DEPARTMENT

Albert DeSart, Technical Director of Sound

WARDROBE DEPARTMENT

Frank Richardson (Head)

DANCE DIRECTOR

David Bennett

SPECIAL EFFECTS DEPT.

Oren W. Roberts (Head)

STUDIO PUBLICITY DIRECTOR

Arch Reeve

CUTTING DEPARTMENT

James Wilkinson (Head)

FOREIGN REPRESENTATIVE

Geoffrey Shurlock (also Scenario Editor)

METRO-GOLDWYN-MAYER

CULVER CITY
Empire 9111

EXECUTIVES

Louis B. Mayer
Irving G. Thalberg
Harry Rapf
R. J. Mannix

Hunt Stromberg
Bernard Hyman
Laurence Weingarten
Paul Bern

DIRECTORS

Clarence Brown
Lionel Barrymore
Harry Beaumont
Charles Brabin
David Burton
Jack Conway
Oscar B. DeMille
Wm. deMille
Sidney Franklin
Jacques Feyder
Nick Grinde
George Hill
Albert Kelly

Sammy Lee
Robert Z. Leonard
Edgar J. McGregor
Marshall Neilan
Fred Niblo
William Nigh
Robert Ober
Charles Reisner
Mal St. Clair
Victor Sjöström
Edward Sedgwick
W. S. Van Dyke
Kin Vidor
Sam Wood

STARS

Lon Chaney
Joan Crawford
Marion Davies
Vivian Duncan
Rosetta Duncan

FEATURED PLAYERS

Renee Adoree
Nila Aether
Wallace Beery
Jack Benny
Charles Bickford
Edwina Booth
John Mack Brown
Rosemary Cameron
Karl Dane
Marie Dressler
Mary Doran
Cliff Edwards
Gus Edwards
Julia Faye
Lawrence Gray
Raymond Hackett
Hedda Hopper
Lottie Hall
Lella Hyams
Kay Johnson
Eileen Johnson
Dorothy Jordan
Charles Kaley
Paul Kavanagh
Charlotte King
Louis Mann

SONG WRITERS

Fred Ahlert
Lon Alter
Marion Brunes
Herb Nacio Brown
Gus Edwards
Fred Fisher
Arthur Fred
Clifford Grey
George Ward

DIALOGUE AND SCENARIO WRITERS

Ralph de Alibich
Maxwell Anderson
Alfred Block
Al Bronsberg
Frank Butler
Lenore Coffee
Arthur Caesar
John Colton
Mittie Cummings
Salisbury Field
Martin Flavin
Madame do Gresac
Paul Dickey
Robert Hopkins
Wm. Hurlbut
John B. Hyman
Hans Kraly
Anthony Jowett
Joseph von Sternberg
Richard Wallace
William Wellman
Edward Sloman

PARAMOUNT DIRECTORS

George Abbott
Dorothy Arzner
Ludwig Berger
Otto Brower
John Cromwell
George Cukor
Edwin Carewe
Louis Gasnier
Perry Ivins

PARAMOUNT WRITERS

T. J. Abearn
Zoe Akina
Doris Anderson
Guy Bolton
Norman Burnstine
Walter Butterfield
James A. Clark
Denison Clift
Barlett Cormack
Lloyd Corrigan
Howard Estantbrook
John Farrow
Charles Furburman
Gerald Gershagy
Zane Grey

CONTRACT CAMERAMAN

Farciot Edouart
Harry Fischbeck

MUSIC DEPARTMENT

Richard A. Whiting
Leo Robin
L. Wolfe Gilbert
Abel Baer
Sam Oaslow

CASTING DIRECTOR

Fred Datig

FASHION CREATOR

Travis Banton

SOUND DEPARTMENT

Albert DeSart, Technical Director of Sound

WARDROBE DEPARTMENT

Frank Richardson (Head)

DANCE DIRECTOR

David Bennett

SPECIAL EFFECTS DEPT.

Oren W. Roberts (Head)

STUDIO PUBLICITY DIRECTOR

Arch Reeve

CUTTING DEPARTMENT

James Wilkinson (Head)

FOREIGN REPRESENTATIVE

Geoffrey Shurlock (also Scenario Editor)

METRO-GOLDWYN-MAYER

CULVER CITY
Empire 9111

Louis B. Mayer
Irving G. Thalberg
Harry Rapf
R. J. Mannix

Hunt Stromberg
Bernard Hyman
Laurence Weingarten
Paul Bern

DIRECTORS

Clarence Brown
Lionel Barrymore
Harry Beaumont
Charles Brabin
David Burton
Jack Conway
Oscar B. DeMille
Wm. deMille
Sidney Franklin
Jacques Feyder
Nick Grinde
George Hill
Albert Kelly

Sammy Lee
Robert Z. Leonard
Edgar J. McGregor
Marshall Neilan
Fred Niblo
William Nigh
Robert Ober
Charles Reisner
Mal St. Clair
Victor Sjöström
Edward Sedgwick
W. S. Van Dyke
Kin Vidor
Sam Wood

COMPOSERS-LIBRETTISTS

Harry Ruby
Bert Kalmar
Oscar Levant

DANCE DIRECTOR

Pearl Eaton

GENERAL MUSICAL DIRECTOR

Victor Baravalle
Cimint Grand Chorus
Maestro Pietro Cimint, Musical Director and Conductor

COLUMBIA

1428 GOWER STREET
HOLLYWOOD 7490

President.....Joe Brandt
Treasurer.....Jack Cohn
Chief Studio Executive.....Harry Cohn, Vice-President in Charge of Production
Executive Assistant to Harry Cohn.....Samuel J. Briskin
General Studio Manager.....Marion H. Kohn
Production Unit Mgr.....Samuel Blachoff
Production Unit Mgr.....Bud Barsky
Assistant Production Manager.....Joe Cooke
Chief Sound Engineer.....John Lividary
Recording Engineer.....John Gray
Amplifying Engineer.....Edward Haba
Camera Department Head.....Ted Tetzlaff
Laboratory Chief.....George Seid
Property Master.....Edward Schuler
Art Director.....Edward Jewell
Asst. Art Director.....Harrison Wiley
Casting Director.....Clifford Robertson
Location Chief.....Joe Cooke
Scenario Editor.....Jo Swerling
Story Editor.....D. A. Doran
Music Department Head.....Bakaleinoff
Film Editor.....Ben Pivar
Director of Publicity.....Abe Marks
Purchasing Agent.....J. Greenstone
Chief Studio Electrician.....Denver Harmon
Comptroller.....Al Brandt
Paymaster.....G. A. Sampson
Transportation Manager.....Joe Cooke

WARNER BROTHERS

5842 SUNSET BLVD.
HOLLYWOOD 4181

EXECUTIVES

Vice President and Production Executive.....Jack L. Warner
Associate Executive in Charge of Production.....Darryl F. Zanuck
General Studio Manager.....Wm. Koenig
Publicity Director.....George Thomas

PLAYERS

John Barrymore
Al Jolson
Dolores Costello
Monte Blue
Grant Withers
Myrna Loy
Marion Nixon
Frank Fay
Betty Compson
Lila Lee
Louise Fazenda
Nob Berry
H. B. Warner
Claudia Dell
Edward Everett Horton
Walter Pidgeon
Louise Closser Hale
Olsen and Johnson

MUSIC DEPARTMENT

Robert Crawford, Executive in Charge
Erno Rapee, Director-in-Chief
Louis Silvers
Oscar Straus
Oscar Hammerstein II
Sigmund Romberg
Jerome Kern
Otto Harbach
Joe Burke
Al Dubin
M. K. Jerome
Harold Berg
Bud Green
Sam Stept
Joe Young
Harry Warren

METROPOLITAN STUDIOS

1040 LAS PALMAS AVE.
GR. 3111

President.....Charles H. Christie
Treasurer and General Manager.....Wm. S. Holman
General Representative.....Leo O'Hane
Auditor.....H. P. Ratiff
Chief Sound Engineer.....R. S. Clayton
Assistant Sound Engineer.....G. L. Cadwallader
Construction Supt.....Sam E. Wood
Chief Electrician.....Wally Gettelson
Chief of Props.....F. W. Widdowson
Following are the companies renting space at the studio:
Harold Lloyd Corp.
Caddo Co., Inc.
Sono Art Prod., Inc.
Lloyd Hamilton Prod.
Christie Film Co., Inc.
Associated Artists Prod.
Fine Arts Pictures, Inc.
Cliff Broughton Prod.
Edward Small Prod.
Hulperia Prod.
James Cruze, Inc.
Italitone Film Prod.
Robert C. Bruce Outdoor
Talking Pictures, Inc.

DARMOUR STUDIOS

5823 SANTA MONICA BLVD.
HO. 8704

President and Supervision.....Larry Darmour
Cameraman.....James Brown, Jr.

UNIVERSAL CITY

UNIVERSAL CITY
HEmpstead 3131

EXECUTIVES

General Manager.....Carl Laemmle
Asst. to Carl Laemmle, Jr.
Studio Manager.....J. J. Galt
Asst. General Manager.....Harry H. Zehner
Business Manager.....Walter Stern
Production Manager.....Martin Murphy
Supervising Scenario Chief.....C. Gardner Sullivan
Story Editor.....Leon Abrams
Casting Director.....Phil M. Friedman
Film Editor-in-Chief.....Manrice Pivar
Director of Publicity.....Ivan St. Johns
Stenographic.....Grace H. Ryan
Art Director.....O. D. Hall
Supt. of Laboratory and Sound.....C. Roy Hunter
Camera Department.....C. M. Glouner
Purchasing Dept.....A. W. Kilmordinger
Location Manager.....Sigmund Moss
Musical Director.....David Broekman
Technical Department.....Archie Hall
Electrical Department.....Frank Graves
Art Title Department.....Max Cohen
Zoo Department.....Charles Murphy
Hunch Department.....E. E. Smith
Accounting Dept.....Graydon B. Howe
Ladies' Wardrobe.....Johanna Matheson
Men's Wardrobe.....Edward Ware
Transportation Dept.....Maurice E. Kurland
Police Department.....Dick Solberg
Prop Shop.....E. A. Johnson
Nursery.....Walter Tauer
Scenic Department.....James Holroyd
Property Dept.....Russell A. Gausman
Hospital.....Dr. Stanley Immerman

DIRECTORS

J. Murray Anderson
Wm. James Craft
Henry MacKae
Lewis Milestone
John M. Stahl

PLAYERS

Lew Ayres
John Boles
Kathryn Crawford
Robert Ellis
Charles Lane
Otis Harlan
Merna Kennedy
Barbara Kent
Scott Kirk
Lupe Velez
"Sunny Jim" (Lawrence McKen)
Joan Marsh
Ken Maynard
James Murray
Mary Nolan
Joseph Schildkraut
Nancy Torres
Glenn Tryon
Helen Wright

WRITERS

Tom Reed
Winifred Reeve
Bob Wyler
Edward T. Lowe, Jr.
Charles Webb
Charles Logan
H. L. Coasitt
Wm. Houston Branch
Albert De Mond
Well Root
Matt Taylor
Paul Gangelin
Sherman Lowe
Jed Kiley
Gene Towne
Mary Carlisle
Len Fields
Ernst Laemmle
Lew Collins
Garrett Fort

CAMERAMEN

Hal Mohr
Frank Booth
George Robinson
Al Jones
Arthur Edson
Walter Cline
Gilbert Warrenton
Jerry Ashe

CARTOONISTS

Walter Lantz
William C. Nolan

TEC-ART STUDIOS

BRONSON AND MELROSE

President.....Alfred Mannon
First Vice-President and Treasurer.....Boyd Smith
Vice-President.....Maurice De Mond
Secretary and Studio Manager.....Irving Melikian
Technical Director.....Albert D'Agostino
Genl. Purchasing Agent.....Harry Englander
Chief Electrician.....Leslie Tracy
Publicity Director.....Wilson B. Heller
Assistant Publicity.....Natalie Adelstein
Auditor.....Florence Hinkle
Properties.....G. Altweis
Scenic and Paints.....Larry Sorenson
Draperies.....W. S. Hagburn
Transportation.....O. E. Norstrom
Chief Engineer ROA.....Ernest Rovare
Recorder.....L. E. Tope

CHAPLIN STUDIOS

1416 N. LA BREA AVE.
HEmpstead 2141

President, Director and Star.....Charles Chaplin
Vice-President and General Manager.....Alfred Reeves
Chief Cinematographer.....Lois O. Ransner
Photographer.....Mark Mariatt
Director of Publicity and Advertising.....Carlyle Robinson
Script Department.....Della Steele
Executive Secretary.....Conuelio Jackson
Purchasing Agent.....Joseph Van Meter
Property Master.....Val Lane
Assistant.....Henry Bergman
Still Department.....Ed. Anderson
Chief Electrician.....Frank Testera
Foreman Carpenter.....William Bogdanoff
Casting Director.....Allan Garcia

PLAYERS

Virginia Cherrill
Harry Myers
Albert Austin

Scanned from the collection of the
Warner Bros. Corporate Archive

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org